



DRAMATIC MIRROR

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THE THEATRE AS A CRITIC

GEORGE PARSONS LATHROP

"Plays are the mirrors of life," wrote Bulwer, years ago, with small originality but considerable truth. The mirror theory, however, cannot be accepted as entirely correct or satisfactory unless we attach to it some qualifications. Doesn't a good deal depend on the angle at which the mirror is held and the light which is thrown on both the natural object and the glass in which we are to see it?

After all, the common, careless idea that mirrors are an absolute, invariable and impartial medium of reflection, leads to much error. We are quite well aware that the stage and the looking-glass are both artificial contrivances, and that the images they display cannot be literally exact and perfect always, any more than they can be the actual originals.

Another point, here, and a very important one, deserves notice. The public and the critics of drama sometimes, I think, forget that the theatrical mirror, besides presenting a smooth and bright reflecting surface on the side which is turned outward, should also have a reflecting mind on the other and unseen side. This mind takes a much more important share of the reflecting function, than quicksilver takes in the ordinary and inert looking-glass of commerce. Hence the mirror of the stage is by no means adequately symbolized by that which we find in the furniture shops.

Furthermore, although the people and the penmen who sit in the stalls usually regard it as their exclusive privilege to observe and to criticise—the author, the actors and the manager are really just about as busily engaged in reciprocal scrutiny. A convenient, impenetrable curtain shuts off the mass of spectators from the inner workings of the theatre. But somewhere in or about that curtain, or in the unobtrusive door connecting the stage with "the front," there is a peep-hole, and behind that peep-hole there is frequently in position a very alert, inquiring eye. It is true the eye at the aperture is likely to be more responsive to figures indicating a large audience and heavy cash receipts, than to anything else. But it may also, now and then, notice other matters and be able to learn something about the tastes or traits of society and the populace.

The peep-hole is an emblem. While the crowd in front fancy that the theatre exists principally for them to praise or condemn, the various individual minds in the theatre, or let us say its collective intelligence, is engaged night by night, day by day, in criticising the crowd. Silently, it may be. Yet when the curtain rises the players and the playwrights are still scanning and measuring the public; and, now that the scene is enacting, the theatre's criticism is no longer silent. It becomes outspoken. The words and the conduct of the characters in the piece are offered as a visible and audible comment, whether direct or indirect, on life.

Here is a fact worth bearing in mind. Yet it is hardly an exaggeration to say that the majority of playgoers never so much as perceive it; and still less do they give it due consideration. They are amused, perhaps, or stirred to deep feeling; they quickly recognize strong acting and, less readily, fine or delicate acting. They respond to great, or strong, situations, to noble or tender sentiments, to the bright rays of wit and humor. But they seldom understand that the stage is—or may be—one of the greatest, most helpful, most candid critics of humanity that exists. Even professional critics are prone to lose sight of that truth, and to treat plays somewhat too much in detail, with an eye single—or, as we may say, a monocle—to the technical aspect, instead of taking large views and trying to bring out the uses of the stage as a factor in the illumination and better comprehension of life and character.

Prologues, "inductions" and epilogues, now rather out of date, furnished in earlier days a means for direct statements of more or less critical opinion by the theatre, or at least by

the author, speaking more or less on behalf of the actors. Although many of them contained nothing but twaddle, or were filled with platitudes, compliments, apologies and subservient bids for favor, others occasionally embodied very pointed references to the public. So in the familiar lines of the Induction to the second part of King Henry IV., where Rumor herself explains that "Rumor is a pipe," of so easy and so plain a stop.

That the blunt monster with uncounted heads,
The still discordant, wavering multitude,
Can play upon it.

This unflattering description of the public is as plainly a slap in its face, from Shakespeare, as his characterization of it elsewhere as "the many-headed beast." Goldsmith, writing an epilogue to The Sister, indulged in an equally plain and more particularized onslaught.

What, five long acts—and all to make us wiser!
Our authoress sure has wanted an adviser.
Had she consulted me, she should have made
Her moral play a speaking masquerade.
My life on 't, this had kept her play from sinking,
Have pleas'd our eyes, and sav'd the pain of thinking.

The world's a masquerade; the maskers you,
you, you.

[To boxes, pit and gallery.]

Lud! What a group the motley scene discloses!
False wits, false wives, false virgins and false spouses.

This was driving the lesson home with a vengeance; leaving no bone unbroken. Garrick made no bones, either, of suggesting insincerity in the superior class, with these closing lines attached to Virginia, alluding to the cheap-price spectators in the upper gallery.

Good-natured souls, they're ready all to grin.
Tho' twelve-pence seat you there so near the ceiling.

The folks below can't boast a better feeling
No high-bred prudery in your region lurks;
You boldly laugh and cry, as Nature works.

Frankness, however, need not always be rude; and a very little of this kind of severity will go a long way. Manners have softened and have been improved, since Goldsmith's and Garrick's time; although the practical morals and the sincerity of society may not be universally better than then. But, remembering how savagely and uncharitably stage-folk are often attacked, even in this milder day, it is not wholly displeasing to note how easily the tables could be turned, as in the examples above cited. And, on the whole, there was some value in the old fashion of letting the theatre speak its mind simply and straight, through prologue and epilogue, as well as through the indirect phrases, the character studies and complications of the play itself. It is a good thing both for the public and for the players and authors, to maintain an open, outspoken mutual understanding. If we are all free to criticise the theatre at will, then the theatre should be allowed to criticise you and me—especially in a republic, where men are held to be free and equal, and liberty of speech is (nominally) guaranteed to every one. But the tendency now, in the United States, seems to be just the other way—the one-sided way.

Even in the higher and purely artistic function of the theatre—that of commenting on life by means of the mimic scene—our public, if we may believe some of the managers, would like to have every dramatic author live up to the promise given by Ben Jonson in the prologue to his Volpone—"All gall and copperas from his ink he draineth. Only a little salt remaineth." And that little surviving salt, we are asked to admit, should be sparingly used and deftly adapted to the supposed delicate palate of the audience.

My own conviction is, that the public like to have their dramatic banquets well seasoned with the salt of vigorous and stimulating criticism upon life. By this I do not mean that they desire "moral plays" in the restricted, goody-goody, pedagogic sense, any more than they desire altogether vicious plays. They do not hanker after a dramatized sermon, nor do they clamor exclusively for vicious wickedness, although they may go in great numbers to see the wicked play when it is bright and entertaining or likely to cause discussion. There is little doubt that most of us, in whatever relation we may

stand to the footlights, will readily subscribe to and approve the famous exclamation of Mrs. Cibber, uttered as part of Garrick's epilogue to The Fournling:

Happy the bard—blest with uncommon art,
Whose wit can cheer and not corrupt the heart.

Few persons set out with any deliberate intention or wish to corrupt or be corrupted by the drama. There can be no question that pure and wholesome plays are in demand, or that when vigorous of motive and action, well written and well presented, they are above all to be preferred. That is a fixed principle. Still, while we admire and seek the bright, the healthful, the happy, why should we not make it an object to secure and encourage those writers and those plays—to slightly alter Garrick's wording—"Whose wit can cheer and yet instruct the heart?"

A good many such plays, old and new, are set before us every year; and, when they are well conceived and rendered throughout, they rarely fail of their reward. But, as I have said, the public wishes to obtain from them good, sound, strong criticism of life; and this fact is not sufficiently well recognized nor enforced by the public itself. Managers, especially, are apt to miss the point, and to be terrified by a belief that American audiences of the better class are averse to trenchant criticism of American society or life in the United States. We can stand any amount of criticism upon Old World life, they justly opine. Saints and Sinners was an example of this. But they mistakenly infer that people will not accept from the stage the same sort of criticism upon human nature and conditions in the United States. The Mighty Dollar, For Congress and Colonel Sellers were instances that refuted this fear. Still more decidedly Young Mrs. Winthrop dealt with grave follies and evils of social life in this country; yet it was as successful as it was irreproachable. True, many unfavorable remarks were made upon Bronson Howard's introduction of a moral lesson upon Wall Street evils, in the tragic death of the young broker in The Henrietta. This was partly a question as to the good or bad art of bringing into high comedy so tragic and sombre an episode. It may not have been skillfully enough handled by the dramatist; perhaps there was too much of the didactic in the treatment. Yet, all the same, it scored a strong impression and held the audience. No one could have gone away from that scene the worse for it, and many beholders may have been bettered by it in character, comprehension and morals. The play triumphed with that episode, not in spite of it.

Belasco and De Mille's The Wife is one of the most popular and successful plays of the last five years. Notwithstanding a certain mawkishness of tone, and an aggressive priggishness in the hero, it commands the support and sympathy of the most varied audiences, because it pictures a noble fidelity in the marriage relation and a grandeur of magnanimity in the husband—both of which are criticism upon the average man and woman, who do not rise to the height of such a standard.

But we do not find nearly enough of this sort of thing. American drama should be encouraged to criticise, help and improve American life and character by the freest and fullest dealing with all phases of our existence. Do not suppose that I advocate turning plays into preachments. No one goes to the theatre to be lectured, either by the players or by the prologue-epilogue speaker, and no one ought to go for that purpose. Mr. Jefferson believes, rightly, that the play should amuse and enthrall the beholder, before it does anything else. The teaching should be embodied, incidentally. Still, in any good play, whether great or small, the teaching must be there. The stage does not assume, as the newspaper does, to be infallible. For that very reason it is the best of antidotes to the intolerable arrogance and the detestable tone of modern journalism. It ought to use all its bright and sparkling opportunities for wise, acute free speech, and ought to give out views from its broad platform in such a way as to reach the heart, while it conveys truth to the brain as well. Thus it can

present to the people in fine, coherent, artistic form, the essence of our human existence, while newspapers lay before us only the rough substance of crude, unrelated facts.

Even when it sinks to mere trivial and farcical amusement, or stoops to gross corruption, the theatre must continue willy-nilly to be the critic of the world; for at such times it registers the unworthy desire of the world for unworthy things. Let the theatre rather rise to the plane from which it can always tell people the best and the worst about themselves, without fear or favor. Then it will be a critic as well as a creator, in the finest sense. And, being such a critic, it will be honored always; and we shall be able to develop a great native drama.

NEXT WEEK:
ORIGINALITY IN THE DRAMA
BY CLYDE FITCH.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged.....	\$345.00
Jacqueline Benn.....	1.00
Edgar L. Benn.....	1.00
James W. McKee.....	1.00
J. H. Ryan.....	1.00
Harry Lewis.....	1.00
James L. Carhart.....	1.00
Jennie Christie.....	1.00
Total.....	\$356.00

We are glad to report a progressive tendency in the project of raising \$350 to place a portrait of the late Ben Baker, "Uncle Ben" in the rooms of the Actors' Fund.

The subscriptions that have reached us during the past week have swelled the total amount to \$356, which leaves \$104 to be subscribed.

We trust that the thousands of friends who loved Uncle Ben during his life-time will hasten to add their subscriptions, no matter how small, in order that the required amount may be raised as speedily as possible.

Those who have subscribed to the Baker Memorial Portrait since the last issue of THE MIRROR include James W. McKee, author of the plays New York and The Mirror of Life; Jacqueline Benn and Edgar L. Benn, members of Kittie Rhoades' company; Harry Lewis, of Jersey City; and J. H. Ryan, the Irish comedian. Both old friends of Uncle Ben, Jennie Christie, who sets a good example by sending her second subscription; and Frank G. Cotter, business manager of Margaret Mather.

James L. Carhart, of the Jim the Penman company, in sending his contribution, writes: "May his counterfeit presentment be an inspiration to those deeds of benevolence which are the Fund's noble mission, and of which he was the faithful and gentle executive."

NO TRAVELING CORRESPONDENTS.

Frank O'Brien, manager of O'Brien's Opera House at Birmingham, Ala., informs us that a person giving the name of Max Ashums, and having from Memphis, presented himself at his doors last week, stating that he was a traveling correspondent of THE MIRROR, that he intended to leave Birmingham on the afternoon train, and had put his credentials in his trunk. Manager O'Brien writes that he admitted the man, taking it for granted that his story was correct.

We wish to give notice to all managers that THE DRAMATIC MIRROR has no traveling correspondents. Any person seeking free admission to theatres on the ground that he is a traveling correspondent of this paper is an impostor like this fellow Ashums, and should be duly exposed.

No one has any authority from us to ask for tickets at any out-of-town theatre except THE MIRROR's accredited resident correspondents.

This is the way William Winter treated two of Monday's productions in the Tribune: "Among the theatrical events of last night in this city was the production of a farce called A Texas Steer, by Mr. Hoyt, at the Bijou Theatre, and the first performance of a piece called The Ugly Duckling, at the Broadway Theatre, in which a debutante named Mrs. Carter played one of the parts." Only this, and nothing more.

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic
Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—TOLLY DUCKING, N. Y. M.
BOJOU THEATRE—A TOWN SING, N. Y. M.
CANTO—FOOD JOHNSON, N. Y. M.
FOURTEENTH ST. THEATRE—BLUE JEANS, N. Y. M.
FIFTH AVENUE THEATRE—MR. AND MRS. KENDAL, N. Y. M.
GARSON THEATRE—SUNSET AND DE BIL, N. Y. M.
GRAND OPERA HOUSE—C. EVANS AND MONTELL, N. Y. M.
H. E. JACOBY THEATRE—FAT MEN'S CLUB, N. Y. M.
LOSTRE AND BILLY'S—VARIETY AND CARNIVAL, N. Y. M.
LYCEUM THEATRE—MASTERS OF WOODBRIDGE, N. Y. M.
MADISON SQ. THEATRE—A PAIR OF SPECTACLES, N. Y. M.
NEW PARK—THE INSPECTOR, N. Y. M.
PARKER THEATRE—THE MODERN, N. Y. M.
PEOPLES THEATRE—MUSIC OF LOVE, N. Y. M.
PROCTOR'S THEATRE—MEN AND WOMEN, N. Y. M.
STAR THEATRE—THE SCANDAL, N. Y. M.
TINY PASTOR'S THEATRE—VARIETY, N. Y. M.

NOT A SNOOP.

WE all know the unbridled idiot who strings together the titles of many plays in the form of a senseless narrative; we all know the person with that peculiar bent of mind that induces him to compile and contribute to newspapers tabular statements setting forth the real or imaginary ages of actors; we are not unfamiliar with the fellow that writes to the papers to inquire whether JOHN L. SULLIVAN is taller than LAWRENCE BARRETT, and whether Madame MODIESKA wears a glass eye, or is only handicapped by a cork leg.

A less prevalent, but equally silly person is the compiler of the real names of actors. Periodically this creature pokes his nose into the newspapers, and sends forth a list that will go the printed rounds until another takes its place.

An industrious compiler of this description submitted for publication a list of seven hundred actors' pseudonyms to THE MIRROR a few days ago. It was rejected for the simple reason that an actor has an inalienable right to be known in public by any name he chooses to adopt for professional use. To expose the name which his parents gave him, if it is his wish to conceal it, is a piece of inexcusable impertinence.

What business is it of a newspaper, or of a newspaper's readers, that CHARLES DANIEL-FIELD is the *nom de theatre* of the gentleman who was christened JOHN SMITH? And what but an idle curiosity is satisfied when the public is informed that the MARY MONTAGNEY whose beauty and talent they admire is known to her relatives as plain, unvarnished JANE MARIA SCHMIDT?

Jesting aside, there are often good reasons why the actor or the actress wishes to hide his real name—reasons worthier of consideration than the mere desire to exchange a commonplace name for a fancy one. There are some men and women that, through no disrespect to their profession, but out of regard for the prejudices or the sensibilities of their families, choose to be known on the stage by other names than their own. It is their affair solely, and the press has no more right to discredit the pseudonym than it has to

peep and pry into any other private matter with which it has no concern.

It is true that this is the age of flippancy and irreverence, and that many newspapers have succumbed to the lowest tastes of the time. But THE MIRROR does not intend to treat private rights as public rights. In other words, it is not a journalistic snoop.

UNFAIR AND UNFOUNDED.

THE critic of the *Tribune* is strenuously endeavoring to deprive Mr. FITCH of the credit of writing Bean Brummel in order that Mr. MANSFIELD may not be compelled to share the honors of that successful piece with a mere author.

We all know that Mr. MANSFIELD is the latest addition to Mr. WINTER's dramatic pantheon, and that that devout enthusiast worships no other gods than those of his own make, but we beg that his income may not be sent aloft from the *Tribune* altar in such clouds that it prevents him from seeing into the clear region of fact.

Mr. FITCH is a clever young man. He may not possess those personal qualities that go to win the exuberant regard of our critic with the abnormal sensibilities, but his work in Bean Brummel is of a grade that induces us to believe that he will not prove an unworthy acquisition to the stage. Ere long we shall have the opportunity of sampling one of his plays, minus Mr. MANSFIELD. That opportunity will also enable us to thwart Mr. WINTER's obvious desire to hand down to posterity the interpreter of Bean Brummel as the creator of the play.

One thing, in this connection, we are rather curious to know. Is Mr. WINTER acting as spokesman for Mr. MANSFIELD, or is he trying to filch young Mr. FITCH's laurels quite on his own account?

BLACK-LIST THEM.

PONDERING the list of collapsed companies presented in our news columns, the reader cannot fail to picture the hardship and misery these disasters entail upon scores of professionals.

They have no redress for their wrongs; they are the helpless victims of irresponsible management.

Not until penniless adventurers are barred out of theatricals and their places are taken by men with sufficient capital to operate their enterprises on a respectable and substantial basis will these disgraceful incidents cease to mar the records of the passing seasons.

For their own protection the least that actors can do is to profit by the bitter lessons of experience, black-list the managerial deal-beats and refuse to engage with them under any circumstances.

A CASE OF SPITE.

THE union stage-hands at Mr. FRENCH's theatres declined to strike because one of the musical trades unions had a grievance against the manager and complained to the Central Labor Union, which body invited the men of the "grip" to come out.

And now it transpires that the Central Labor Union was made the cat's paw of a musician who wished to revenge himself on Mr. FRENCH because that manager neglected to reemploy him at the beginning of this season. This little oversight he falsely led the labor alliance to believe was an "unjust discharge" that furnished the ground for a sympathetic strike.

The stage-hands declined to obey the order because there was no just grievance involved, and therein they showed their moderation and good sense.

SALVE WILLARD! There was rare modesty in the manner of your coming, but your success on Monday night was instantaneous and complete. New York knows a fine actor when it sees one, and New York will not let you go in a hurry. Bear that in mind.

ONE actress, who appeared in the original production of *The Clemenceau Case* in this city, received a large offer to return to the cast, and promptly refused it. She properly considered her private and professional reputation worth more than the salary.

WHAT is the Dramatic Development Company doing? It is true that it should announce something.

BUNCO is a business that is not confined to the HUNGRY JOES and GRAND CENTRAL PITES. There are some men that pose as managers and boast of the magnitude and variety of their "enterprises" who persistently ply the confidence game on actors, printers, theatre-managers and the public with the same suavity and nerve that distinguish the rascals that victimize the gulleless RICHES.

IT is a peculiarity of the times that the firm of managerial speculators that employs the largest number of people pays the fewest salaries.

THE Northwest—not long ago a *terra incognita* to the profession—is now probably the most profitable theatrical territory on this continent. Fine theatres and a liberal and appreciative public offer tempting inducements to sterling attractions. Unless it is over-played, that section will remain long a managerial Mecca.

AN insurance expert says that rarely do actors insure their lives. And yet there is no class for whom this sort of prudential investment is better adapted.

PERSONAL.

CLARK.—Harry M. Clark, the business manager of *One of the Finest*, was presented in Chicago last week by his manager, Edward J. Hassan, with a solid gold hunting case watch, suitably inscribed.

FERRER.—Helen Ferrer has been compelled from private reasons, to give up the part of Caliope in W. H. Power's *Ivy Leaf* company. She still remains with the organization resuming the character part that she successfully played last season.

WILLIAMS.—Sally Williams, of Julia Marlowe's company, has been quite ill in this city with typhoid malaria. She is now reported to be convalescent.

RICHARDS.—Charles N. Richards, the treasurer of Francis Wilson's Opera company, who has occupied that position since its organization, was married recently in Chicago to Anna M. Bradley, a non-professional of that city.

NORTON.—On dit that Manager John W. Norton is to be married next month to Elaine Eillon, formerly of Henry E. Dixey's company.

ETROFF.—"Jack" Mason, accompanied by his brother and Marion Manola, sailed for Europe on Saturday last on the *Etruria*. Edith Kenward was another passenger on the same vessel, while on *La Champagne* were Mr. and Mrs. Henry E. Abbey.

ARNOLD.—Louis Arnold, who has been in a hospital at Boston for seven weeks with neuralgia, has rejoined the Faust Up to Date company in Philadelphia.

WILLARD.—A dinner in honor of E. S. Willard was given at the Lotus Club on Saturday night. A. M. Palmer responded to the toast of "The Drama."

RIAL.—Louise Rial was highly commended recently by the New Orleans press for her powerful personation of Nina in *Jim the Penman*. She also made a favorable impression in San Antonio where one of the local critics expressed the opinion that Louise Rial as Nina is very strong and that her figure and stage presence lend much to the very moving touches of the play.

HUBBELL.—Walter Hubbell, who was formerly with the Adele Payn company, is now starring in the West in a Shakespearean repertoire.

VILLA.—Agnes Wallace-Villa has resumed the part of Madge Carlton in *The World Against Her*. She is greatly improved in health.

NATURALLY.—The principal critics went to Palmer's on Monday night and sent their "subs" to the Broadway. Among the men that investigated Mr. Willard's claims to critical consideration were William Winter, of the *Tribune*; Harry Meltzer, of the *Herald*; J. Rankin Towse, of the *Post*; E. A. Dithmar, of the *Times*; and Stephen Fiske, of the *Spectator*.

LOTUS.—The Lotus' dinner to E. S. Willard on Saturday night was a genial affair. Speeches were made by the guest A. M. Palmer, Judge Pryor and others.

COGHAN.—Rose Coghlan is indignant at the sensational stories attributed to Clinton J. Edgerly. She denies them *in toto* and demands that Mr. Edgerly shall summon up the manhood to do likewise.

MARIWE.—It is said by her physicians that the crisis in Julia Marlowe's case will be reached on Friday. Meanwhile, her life hangs in the balance.

HARTLEY.—The model of Charles Hartley's bust of the late Dean Boncompagni is completed. The sculptor took a cast of the playwright's head after death.

ROWAN.—Lansing Rowan is not, as might be supposed, the name of a moustached actor. It belongs to a very pretty and talented young actress who recently came East from San Francisco to try her professional fortunes in a wider field.

PAULING.—Frederick Pauling is negotiating with some of the best actors in the profession for his *Struggle of Life* company, which will be one of the important productions of next season. He has filled a good deal of time in the principal cities and has made preparations for an elaborate representation of the play.

KLEIN.—Lulu Klein, who is supporting Cora Tanner, will be at liberty after the 22d inst., owing to the withdrawal of *One Error*. Miss Klein is a vivacious and versatile actress.

EYTINGE.—Rose Eytinge's stalwart son, Benjamin F. Butler, Jr., is connected with the city department of the *World*. He is a clever verse writer, as well as a wide-awake reporter.

KELLOGG.—Gertrude Kellogg, who was last season with Booth and Modjeska, and previously with Genevieve Ward, is in the city and seeking an engagement. Miss Kellogg is a versatile actress from *Lady Macbeth* down—and plays it well.

BYRNES.—Inspector Byrnes is helping to advertise *The Inspector*. He is, or seems to be, thin-skinned on the subject of having himself represented on the stage. But sooner or later he must bow to the inevitable. He figured more or less prominently in *The Pulse of New York*; he will come to the fore in *The Inspector*, and he is held in reserve in *Oliver North's Green Lights*. If Mr. Byrnes really wishes to appear on the boards as he actually is at police headquarters, why does not he buy a play, hire a theatre and literally play himself.

BOOTH.—Edwin Booth's fifty-seventh birthday, which occurs to-morrow (Thursday), will be celebrated at the Lyceum Theatre, Baltimore, where he is playing with Lawrence Barrett. It is quite probable that all of the audience will bring flowers, and that the stage will be a veritable bower of roses for America's tragedian. After the performance he will be entertained at supper. Mr. Booth has had his portrait painted by Louis Dietrich, a Baltimore artist, and will present it to Belair, the county seat of Harford County, in which he was born. It will be placed in the old Court House.

ROBERTS.—Florence Roberts returns to Lewis Morrison's company next week to play *Marguerite*, Rosabel Morrison retiring from the cast.

MERRIL.—Florence Merrill has resigned from the Bootles' Baby company.

GORDON.—Frank A. Gordon, manager of the Hardie-Von Leer company, was wounded in the head by a rifle shot last week at Tanqua, Pa. The shooting, which was accidental, was done by a small boy. The physician who dressed the wound, informed Mr. Taylor that had the bullet struck an inch lower the result would have been fatal, but, as it is, he is merely inconvenienced for the time being with "a sore head."

BOOTH.—Agnes Booth is delighting her admirers again with her charming performance of the widow in *Old Love Letters*, which forms an appropriate *lever de rideau* for *A Pair of Spectacles* at the Madison Square.

ROBERTSON.—Agnes Robertson will have a benefit at the Fifth Avenue Theatre the week after next.

BRABHAM.—Ida Brabham, a daughter of David Brabham, the musical director, is to be married on Tuesday next at All Saints Church, in this city, to John J. Farley, a wealthy Harlem contractor.

MINER.—Is there enough treasure on earth to bribe Manager Miner to sit for one evening in orchestra chair "S, 2, centre" at the Fifth Avenue? That seat is a disgrace to a metropolitan theatre.

KENDAL.—Mrs. Kendal's days are filled with social engagements. Receptions, calls and other duties invoked by a wide acquaintance among our "best" people, combined with her professional work, make her a very busy woman.

ROCKY.—The various speculations of Messrs. Locke, Davis and Randall appear to be in a condition of simultaneous disturbance. In the vulgar vernacular of the woolly West, these enthusiastic gentlemen have "bitten off more than they can chew."

BERNHARDT.—A Paris critic assailed Sara Bernhardt in his paper, and her dutiful son called out the offender, and after several futile attempts finally succeeded in sticking a sword into his arm. Thus was the insult wiped out in her-lud.

PASTOR.—Tony Pastor's season has been phenomenal thus far. Since his return people have been turned away every night. That is not managerial hyperbole; it is a literal fact.

SHERIDAN.—Emma V. Sheridan has been ill for a fortnight and out of the bill at the Boston Museum. On Sunday she was reported to be convalescent.

THE USHER.



Mend him who can: The ladies call him sweet.
—LOVE'S LABOR'S LOST.

When The Clemenceau Case became nasty and notorious at the Standard, a few weeks ago, Manager Hill disclaimed all responsibility for its production.

"Mr. Fléron rents the theatre," said he to the reporters. "Of course I don't approve of the exhibition, but I really have no more to do with it than you have."

This stand tickled Mr. Hill's friends, and renewed their faith in his fealty to decency and high dramatic art.

But mark the sequel! Mr. Hill saw money pouring into the box-office—all Mr. Fléron's money. He debated, he wavered, and then he said to himself: "It's a great snap. Why shouldn't I have a little Clemenceau Case, with a nice, naked model, of my own? Consistency be—relegated to the deuce!"

But Mr. Hill was not going to show his fine Italian hand prematurely. He sat his business manager on the tailrail to leave the lead, well-greased, and ascertain the depth of the water and the character of the bottom.

That functionary sent feelers to several out-of-town managers, asking the prospect of dates for a new Clemenceau Case—presumably adapted by Dumas' chivalric defender, Nym Crinkle—with Estelle Clayton as Iza.

Mr. Hill's business manager waxed eloquent in these diplomatic letters. He said that the drama was inherently pure; it was warranted not to bring the blush of shame to the cheek of modesty. He pointed to Led Astray and other by-gone plays that he claimed were decidedly worse.

And finally, he wound up with the conclusive statement that The Clemenceau Case must be a Sunday School drama because J. M. Hill expected to manage it—or words to the same effect.

Evidently the results of these inquiries were unsatisfactory. At all events, Mr. Hill is understood to have abandoned the idea of sending out the play. And he has discreetly withdrawn to another locale during the stay of the existing show at his house.

By-the-by, it looks as if the bottom had fallen out of Mr. Fléron's sensational exhibition. On Monday night there was a meagre house at the Standard, composed chiefly of a common class of men.

One of the people connected with the show said: "The New York Daily papers gave the production its temporary success by the 'spicy' way in which they dealt with it. Mr. Fléron got his friends to help the thing along in other places by stirring up protests in the press, and otherwise booming the piece."

"The Mirror's strong editorial was the only publication that did not do him good. He told me he would rather have paid \$5,000 than have had that article go out through the country. It succeeded in frightening off many managers who would otherwise have booked us and in putting more scrupulous managers on their guard. It was on account of that editorial that we were unable to get time in the West and that the number two company was not sent out."

I don't think I have told you, by the way, that Sylvi Johnson threatened to bring a libel suit against THE MIRROR on account of that same article, and hastened down to Centre Street to place the matter in a lawyer's hands. So far as I know, that was the beginning and the end of it. I should not have been particularly sorry had Miss Johnson gone further in the matter.

It was my misfortune to occupy the orchestra chair, distinguished as Number 2.—ROX S.—Centre, at the Fifth Avenue the other night—not for long, however. One act was quite enough to drive me away from All for Her, with cuss words on my lips and a creak in my back.

To invite anybody to occupy such a seat is an insult, to sell it to an unsuspecting patron is an outrage.

The movable back of the seat in question is not permitted to fall into its proper position, wing to a balcony pillar that bars the way. The result is that the unhappy occupant is slanted forward at an angle of forty-five de-

grees, with his knees not far from his chin, and that feature in close proximity to the person directly in front.

I presume this torture chair is maintained because it brings in \$1.50 a night, but it is likely to damage the theatre a good many times that sum every time a spectator writhes in it.

If Manager Miner is ignorant of its existence he cannot do better than inform himself on the subject. Ten to one that if he does, the objectionable wall will be ripped out and cast into the lumber room.

The Cincinnati Times-Star cheekily takes George Backus' story of a stage-struck Western girl that appeared in this column recently, credits it to the manager of the Wilbur Opera company and rings in its own name at the end. Cincinnati journalism is nothing if not speculative.

West of the Missouri River the railroads decline to give party rates. The Kansas, Missouri, Iowa, Minnesota, Arkansas and Colorado roads still charge three cents a mile to theatrical companies.

The Western Passenger Agents' Association are decidedly on the make. They are likely to gain nothing by their greed, however, when traveling managers generally awaken to the state of affairs.

According to the Seattle Journal, the circuits affected by the high fares are the Northwestern Circuit, the Crawford Circuit, the Iowa Circuit, the Missouri Circuit, the Colorado Circuit and the Texas Circuit.

NOT A PLAYERS' CLUB.

Edwin Booth's munificent gift to The Players' has not been the boon that it was intended to be by its generous founder. The splendid house facing Gramercy Square, with its treasures of books and pictures and relics, with its luxuriant lounging rooms and its well-appointed *cuisine*, is well-nigh deserted, only a small percentage of the members embracing its advantages. These, for the most part, are Players in name only, few professional members utilizing the privileges of the club.

Several reasons are assigned for this state of affairs. One is that the non-professional majority—the brokers, lawyers, physicians, architects, retail storekeepers, men-about-town, and others who, under the constitution, are held to be eligible to membership as "patrons or connoisseurs of the Arts"—find the location inconvenient. Gramercy Square is a retired and not particularly accessible neighborhood, out of the track of New York "life," and remote from the club district. These members belong, as a rule, to the swell clubs, and they find the Union, the Manhattan, the New York, the Lotus and the Knickerbocker easier of access.

Another objection which this preponderating class in The Players raises is that there is no social warmth, no geniality to be imbibed at the Gramercy Square establishment. There is a lonesomeness about it that is rendered doubly oppressive by the grandeur of the provision for entertaining a large number of persons. It is about as hospitable and inviting as a deserted palace, guarded by nutes.

Members are doled out a few cards with which they may introduce half a dozen friends in the course of the year. Otherwise visitors are strictly prohibited. In this respect The Players differs from every other club in the city of New York. As one of the chief attractions of a first-rate club is the privilege it affords the members to entertain their friends, the operation of this curious rule helps to make the house morgue-like. Actors especially find this absurd rule repugnant, and the consequence is that it keeps away all out a few of them. The implication that members will not introduce creditable visitors is unpleasant, to say the least.

A prominent lay member of the club told a Mirror reporter the other day that he intended to send in his resignation shortly. The reasons he gave for this determination were significant.

"I thought when I joined The Players," said he, "that it was to be a club for the mutual satisfaction of actors and men that admire actors and the actor's art. Instead of that it is a close corporation, a place where a little clique of snobs—some of them connected with the stage and literature. I am sorry to say—congregate and make it unpleasant for everybody else that ventures to go there occasionally. They have got control of the management and they run the club solely for the aggrandizement of themselves and their cronies."

"They talk about the place in solitary grandeur, putting on insufferable airs, staring impudently at members who now and then drop in and fail to toady to them, and they call positively the most offensive clique of unmitigated cads that ever assembled in any club in the world. I suppose they gravitated together by reason of kindred tastes and habits. Faugh! To use a piece of slang that expresses it graphically, they make me sick! I belong to other clubs where I can always

meet gentlemen, and they will answer my purposes in future."

The members have practically no voice in the government of this club—the directors themselves filling all vacancies in the Board, and holding office for life—although they pay dues and are expected to give it adequate support, precisely as in other clubs. They are obliged to submit to rules which they have no hand in making. They cannot amend the constitution without the consent of two-thirds of the Board of Directors.

There are three conservative and experienced men on the Board, but the majority are believed to be under the more or less despotic influence of Augustin Daly and his brother, the Judge. Augustin runs things on the same genial principles that prevail in his Little Russia on Broadway.

Mr. Booth does not seem to see that the failure of the club to realize his oft-expressed wishes, is due to obvious causes that might be remedied. Under the present auspices and following out the present plan of management, The Players can be neither an agreeable resort for persons of social and artistic tastes, nor a players' club in the true sense of the term.

HELEN DAUVRAY'S NEW PLAYS.

Helen Dauvray was rapidly walking down Broadway the other morning when a Mirror representative saluted her.

"It is my intention to go out again in about three weeks, under entirely different management," said Miss Dauvray. "In fact I am now negotiating with a manager. I shall not make the mistake I did before, though, of having only one play. I shall have two new plays, one of which I bought last week, and One of Our Girls. All three plays will be put in rehearsal so that, in case the one that I produce first and build my hopes upon does not catch the fancy of the public, I shall have two others to fall back upon. I don't want to stop again for want of material."

LEND ME YOUR WIFE A WINNER.

Roland Reed, who is playing in the Pennsylvania circuit this week, was as gay as a lark on Monday, when he passed through the metropolis and told a Mirror representative on the way that this was the most successful season he has ever had.

"By the way," continued Mr. Reed, "Lend Me Your Wife, my new play is actually the last dramatic work that Dion Boucicault ever did, and not A Tale of a Coat, as THE MIRROR states. The latter play had been running for five weeks when Mr. Boucicault finished my play. In my opinion the piece is the greatest box-office success I have ever had, and I believe that it is the greatest comedy success of the season. Since Mr. Boucicault's death several additions and two new characters have been added to the play by Sidney Rosenfeld. Next week Lend Me Your Wife will be seen at the Grand Opera House, Brooklyn, and that will be the first production the play will have had in the vicinity of New York."

IS IT A CONSPIRACY?

From revelations made at the meeting of the Central Labor Union last Sunday, it begins to look as though Manager T. Henry French was a much abler man in so far as his dealings with that organization are concerned. It will be remembered that for almost a month past all of the theatres which Mr. French controls have been threatened with strikes, because one member of the Balfe Musical Club was discharged from the orchestra of the Grand Opera House last year.

At last Sunday's meeting it was pretty clearly proven that the following letter from Mr. French, sent to the Union almost a month ago, had been suppressed by certain parties in power, and a committee was appointed to investigate the matter.

NEW YORK, OCT. 14, 1900.
William C. McNamee, Secretary Central Labor Union.

DEAR SIR, I would like to know if the Committee on Members of the Central Labor Union would permit me to appear before them at their next meeting and hear my side of the story as related to them by Mr. Moses relative to some trouble that he had with the Grand Opera House orchestra last year.

Or, if this is not possible, perhaps it would be better to have a sub-committee of the committee call some evening during the week at the Opera House, where my books, records, etc., can be shown them, and where Mr. Anderson, the leader of the orchestra, can also give his version of the affair. Mr. Moses is to come here Wednesday at twelve o'clock, with some members of the committee, but they are so prejudiced in his favor that they have not all regarded it as fair. I wish to impress upon you and your union the fact that I do not wish to do anybody any harm, and have always recognized united labor, and I am sure when your committee hear the unfair demands made were made upon me by this man Moses, they will see the injustice of his claim and will not allow him to take up more time and mine any further. I feel much indebted to you for the notice for his own personal matters.

Yours truly,
T. H. French.

Mr. French is to meet the investigating committee to-day (Wednesday) and it is quite probable that he will prove that he is the victim of a conspiracy.

JAMES JAY BRADY, who was last with Helen Dauvray, has signed with Charles Frohman to look after the business management of All the Comforts of Home.

PROFESSIONAL DOINGS.

LEW F. WORTH, one of Washington's popular young actors, is now doing leading comedy with the Lost in London company, having replaced Jack Tucker.

EDGAR NORTON, Mabel Blair and Will Mandeville have left the Faust Up to Date company on the ground that their roles have been cut too much.

JEFFERSON and FLORENCE closed their engagement at Palmer's Theatre on Saturday night. Both comedians made the usual felicitous speeches.

KATE PURSELL will present her drama, The Queen of the Plains, at Newark next Monday night. After that engagement of a week she will close her season temporarily, in order to devote her time to her mother, who is dangerously ill.

BARNES FERGUSON writes that the business of McCarthy's Mishaps is far exceeding expectations. In every city so far, the "standing room only" sign has been displayed.

BUSINESS with A Barrel of Money company on the road is reported to be decidedly good.

HATTIE CRANTREE, who is a clever actress and singer, is at liberty for opera bouffe or musical comedy. She will also accept concert engagements.

M. REIS, of Wagner and Reis, manager of the Old Region Circuit, is in the city filling holiday time at both the Erie and Bradford, Pa., houses, as the Christmas attractions booked at those theatres have cancelled.

JAMES T. POWERS is a Straight Tip is reducing the hearts of his managers. He opened at the Columbia Theatre, Chicago, on Sunday night to \$1,700.

EDITH ELLIS, formerly with Mestayer's Grab Bag company, has been engaged for Jed Prouty.

BARNES FERGUSON, the comedian, and one of the proprietors of McCarthy's Mishaps, which is now making a successful tour through the West, is to produce a new play next season, after the style of My Aunt Bridget.

According to a telegram from Baltimore Manager J. Charles Davis, of Locke and Davis, was knocked down by another manager named Hugh Coyle, and relieved of a debt that the latter claims he had waited for in vain. Then Mr. Coyle returned the money and secured his debt by attaching the scenery of the DeWolf Hopper Opera company.

The monthly rumor about a new theatre made its appearance last week. It was to the effect that Meyer and Stern were to build one not far from Broadway and somewhere between Forty-second and Fifty-ninth Streets. Architects need not hurry, however, about sending in plans.

CORA TANNER will withdraw One Error from the stage in a fortnight. She will produce in Newark on the 23rd inst. a new play by Martha Morton, entitled The Refugee's Daughter.

THE BOOMER is the title of a new farce comedy in which Dan Packard, the clever comedian, will shortly star. It is to be put on in first-class style, will be presented only in the larger houses, by a good company and will start out on the road fully equipped in every particular. B. A. Myers has been engaged as the business representative of the company.

HARRIS' ACADEMY at Baltimore, of which Harris, Britton and Dean are the proprietors and managers, has started in on the most successful season the house has ever known. Last week the DeWolf Hopper Opera company played there to over \$5,000, against such opposition as Booth and Barrett and the new Lacey. There is open time to be had in February.

BERTHA RICCI has been engaged as prima donna of Donnelly and Miller's new farcical opera, Ship Ahoy, while Tom Ricketts will be the principal comedian. The opera will be given its first production at the Grand Opera House, Philadelphia, on Dec. 1.

The monthly meeting of the Trustees of the Actors' Fund was held last Thursday afternoon, when Treasurer Frank W. Sanger reported the disbursement of \$2,775.74 for relief, funerals and necessary expenses. The first benefit for the Fund this season will be under the management of Messrs. Sanger and Frohman, and will take place at the Broadway Theatre on Dec. 4. Among those who will appear are the Kendals, W. H. Crane, E. H. Sothern, the Lyceum Theatre company and others.

FRANK COULTER has been engaged for the leading role in The Inspector, to be produced at the New Park Theatre to-morrow (Thursday) night, in the place of Carl Hasvinn.

The Mad House Theatre, which has been constructed expressly for the benefit of the insane patients at Blackwell's Island, will be opened on Wednesday, Dec. 3, the entertainment for the evening being furnished by the Excelsior Literary and Dramatic Club of Harlem.

The silver wedding of Manager Fleishman and Mrs. Fleishman, which was celebrated in the Park Theatre, Philadelphia, on last Wednesday evening, was largely attended, and was a most brilliant affair. The guests were seated in the boxes and in the parquet. Among those present were the Rev. Henry Hochheimer, of Baltimore, who officiated at the wedding ceremony twenty-five years ago, Governor-elect Pattison, and a number of gentlemen prominent in political and official life in Philadelphia. A sumptuous supper was served in the scene room after which the stage was cleared for dancing. At their home Mr. and Mrs. Fleishman had several rooms filled with presents from friends all over the country.

MRS. MARY C. PASSMORE, the mother of Frederic Corbett, the actor who was killed from the Little Church Around the Corner on Aug. 17 last, under the auspices of the Actors' Order of Friendship and the Five A's Club, has written a letter to the former organization, thanking them for the generous and tender feeling shown when the last rites were held.

AT THE THEATRES.

PALMER'S.—THE MIDDLEMAN.

A play in four acts, by Henry Arthur Jones. Produced Nov. 10.

Cyrus Blenkarn	..... E. S. Willard
Joseph Chandler	..... Charles Harbury
Capt. Julian Chandler	..... E. M. Bell
Harry Todd	..... Harry Kane
Jesse Pegg	..... E. W. Gardiner
Sir Seaton Umfraville	..... Sam Matthews
Vachel	..... Lyndner Thompson
Nancy	..... Marie Burroughs
Mrs. Chandler	..... Mrs. E. I. Phillips
Maudie Chandler	..... Vida Croly
Lady Umfraville	..... Katherine Rogers
Felicia Umfraville	..... Maxine Elliott

It is not often that the critic and the public are in complete accord. As a general thing the skilled judge of plays and actors grieves when the public wastes most enthusiastic, and *vice versa*, because of their diverging points of view. Occasionally—very occasionally—it is vouchsafed them to meet on the common level of mutual agreement.

Such a meeting occurred at Palmer's on Monday night when there was achieved a combined artistic and popular success that fell little short of a triumph, by a new actor and a new play.

There was nothing equivocal about it: there was no room for doubt of its genuineness. No sign was wanting that Mr. Willard, the new-comer from England, had been his way in a night into the respect of the critical and the esteem of the whole house, from parquetry to gallery. By sheer force of merit he won the applause of the spectators. It was the solidest of solid successes—the most substantial, in fact, that this theatre has enjoyed since it came into existence.

Mr. Jones' play, *The Middleman*, is a powerful drama, whose chief interest centres in the development of the character of an old inventor, Cyrus Blenkarn, played by Mr. Willard.

Blenkarn is employed in the Tatlow Porcelain Works, owned by Joseph Chandler. The inventor's brains have enriched Chandler, but not the inventor himself. Chandler's son Julian has seduced Blenkarn's daughter Mary. Chandler discovers the secret and plans to prevent a *mésalliance* between the two. He sends Julian out of the country, and leads Mary to suppose that she is deserted forever. Mary determines on flight to hide her shame. Blenkarn learns the truth. He pleads with Chandler to recall the son and repair the wrong before it is too late, but Chandler resists his entreaties. Then Blenkarn's cholera rises. His soul finds vent in a passionate adjuration to Heaven to aid him to change places with the destroyer of his happiness and his daughter's honor—to acquire wealth and grind his cowardly enemy in the dust.

In the ensuing act, which is the third, we find Blenkarn tending his kilns. He believes that at last he has discovered the lost secret of the potter's art by which he can produce a ware that will supplant that made in Chandler's works, and give him fortune. But his fuel is almost exhausted; he is penniless, and the coal-dealer will give him no more credit. Chandler comes to tempt him with offers of money if he will consent to part with his invention in case it is successful. Blenkarn refuses savagely. To keep the fires going he breaks up chairs, woodwork—anything—and thrusts it into the glowing giant maws of the kiln. At length he removes from one the pottery that has baked within. Eureka! His patience and faith are rewarded—the experiment has succeeded. In a fever of delicious joy he caresses the base that has stood the test of the fierce oven, and the curtain descends.

In the last act Blenkarn is installed as owner of Chandler's house, for the middleman is now the under-man—ruined by speculation and inability to cope with the now rich inventor's new product. Blenkarn has heard that Mary was lost at sea, but she returns to him, the wife of Julian Chandler, whom she has joined on the continent. Blenkarn forgives his former taskmaster, and all ends happy, as a matter of course.

The drama has some sociologic value, but its principal claims to favor are its dramatic power, its unflagging interest, its logical construction, and its fine contrasts of character. The dialogue is mild and natural; several of the situations are effective, and two of the climaxes are distinctly impressive. Blenkarn, Chandler and May are excellently drawn, while the comedy, supplied by the subsidiary characters of Pegg and Nancy, is spontaneous and refreshing.

No writer for the English stage except Mr. Jones could write a play like *The Middleman*. In coarser hands the story would sink to the plane of cheap melodrama; its treatment is natural and lifelike. It has a certain ethical quality that we think most incidentally prove beneficial. It demonstrates the pathos and the suffering of the man with great ideas, whose daily bread is earned in the teeth of harsh circumstance beneath the eye of a mean and vulgar commercial accident like Chandler, who stands between the creator and the consumer and squeezes both to his own enrichment.

When Mr. Willard entered, clad in Blenkarn's clay-stained working clothes, he was

cordially received. He exhibited, deftly and unobtrusively, the state of mind of a man who lives in a world of his own ideas, far apart from the commonplace of his surroundings. Indeed, in this quiet limning of Act One he did some of the most artistic work that he showed us during the whole performance. Under the crushing news of his daughter's ruin, and in the appeal to a higher power to aid him in avenging her wrongs, he exhibited vividness and force, fairly electrifying the house at the climax. In the third act also he sustained two difficult scenes with a simple strength that was more effective than the artifices generally employed by actors in similar situations.

When the curtain fell on the last act Mr. Willard was repeatedly called out, the house applauding and cheering with unwonted enthusiasm. He returned his thanks in a few modest, straightforward words.

Unless we are vastly mistaken, Mr. Willard will become a strong metropolitan favorite. What a stock star he would make at the head of a permanent company at Palmer's!

Mr. Harbury presented an excellent picture of the hard, practical, sentiment-despising middleman. He acted old Chandler with admirable discretion, keeping always within the bounds of nature.

Mr. Gardiner, as the voluble and literal Jesse Pegg, scored a decided hit. His chequered love scenes with Nancy—brilliantly played by Agnes Miller—kept the audience in ripples of laughter.

Miss Burroughs surprised us by the extent of the genuine emotional quality she manifested as Mary. Not because she shed real tears in the second act, but because she exhibited such an apparent depth of distress and grief was this portion of the performance artistic and affecting. This is by far the best acting we have seen Miss Burroughs do.

Mr. Bell was, of course, a handsome Julian Chandler. The part is an ungrateful one. He filled it acceptably enough.

Mr. Kane as Todd, a hypocritical managing man, and Mr. Matthews as Umfraville, played their small bits satisfactorily.

Miss Croly, Mrs. Phillips, Miss Rogers, Miss Elliott, and Mr. Thompson all had minor parts in which they appeared to more or less advantage.

The drama is carefully mounted. The scenery is admirable. The kilns were realistically presented. The completeness of this set helped to intensify interest in the third act.

The novel plan of showing a progressive series of tableaux at the hoisting of the curtain after each act is not to our liking. In the first place, it detaches from and weakens the strong effect of the original "picture;" in the second place, the obvious premeditation of the arrangement suggests the thought that the applause of the audience was confidently expected.

BROADWAY.—THE UGLY DUCKLING.

A comedy in four acts, by Paul M. Potter, rewritten by Archibald D. Gordon. Produced November 10.

Douglas Oakley	..... Arthur Dacre
Count Malatesta	..... E. J. Henley
Professor Graydon	..... W. H. Thompson
Viscount Huntingtower	..... Ian Robertson
Mr. Ernest Ganby	..... R. F. Cotton
Jack Farragut	..... Raymond Holmes
Chevalier Ruff	..... Mervyn Dallas
Mrs. Graydon	..... Ida Vernon
Hester Graydon	..... Helen Bancroft
Kate Graydon	..... Mrs. Leslie Carter
Mrs. Ganby	..... Helen Russell

The unexpected has again happened in the histrionic world.

Without any stage experience whatever, a woman very close to forty appeared at the Broadway Theatre on Monday night, and proved herself an actress of decided ability. Indeed, had Mrs. Leslie Carter spent the time she has wasted in gaining newspaper notoriety through the unsavory developments of her divorce case, in fitting herself for a metropolitan debut by public performances in the smaller towns, she would have probably loomed up by this time in the theatrical firmament as a bright, particular star.

Let there be no misunderstanding in this matter. Mrs. Carter is by no means a genius. Her limitations are very apparent. Nature has endowed her with dramatic instinct, and David Belasco has trained her to put her histrionic temperament to effective use.

During her first scene she was so extremely nervous that she overacted to a painful degree. Moreover, she resorted to a hysterical laugh that ascended to the top note of her vocal register, with stereotyped frequency. She was never in repose for a single instant for fully fifteen minutes after making her first appearance. Her expression was strained, her gestures unnatural, and her efforts to reproduce the playfulness and animal spirits of a young lady, just returned from boarding-school, seemed very incongruous in a woman of her years.

After her first scene, however, she recovered from her undue excitement, and showed that she was capable of telling work in strong situations. It is especially to her credit that in the scene which leads up to the dramatic climax of the fourth act she was able to hold her own with such a powerful actor as E. J. Henley.

In personal appearance Mrs. Carter may be

described as handsome but she is certainly not beautiful. Her mouth is too large for facial beauty, and she has a trick of keeping it open when listening to her fellow actors. She has fine eyes, a fascinating smile and a mobile countenance. Her elocution was in the main very good, although at times she did not speak loud enough to be heard throughout the entire auditorium.

The Ugly Duckling, the piece presented on this occasion, is a singular hodge-podge of Hans Christian Andersen's fable, Tennyson's "Two Sisters," and several "vendetta" dramas. It was given a respectful hearing up to the last act, but the absurdity of the denouement was the subject of open ridicule. Count Malatesta follows Viscount Huntingtower to New York to avenge the latter's seduction of his Corsican wife. In the course of events he gives a supper party in his bachelor apartments, and lures Hester, the wife of the Viscount, to visit him during the supper by giving her to understand that the Viscount has a *rendezvous* there with her sister, Kate. When Kate arrives to save her sister from public exposure, Malatesta locks Hester in his bedroom, and orders Kate to her carriage. The latter soaks a rose and her fan with a convenient narcotic, and, after dragging Malatesta with neatness and dispatch, secures the key to unlock the bedroom door. Both sisters are rescued by Douglas Oakley, a cool-headed lawyer, to whom Malatesta has related the story of how he had been cruelly wronged. This is the scene in which E. J. Henley as Malatesta, and Mrs. Carter as Kate, won prolonged applause for their excellent work.

In the fifth act it turns out that the Corsican has been hunting down the wrong man. Oakley compels him to make a public confession of his diabolical scheme, and to make an humble apology before leaving to hunt down the real culprit, with more satisfactory results. Kate breaks off her engagement with Jack Farragut, a youth of sporting tendencies, in favor of Oakley, while the Viscount and Hester turn over a new leaf in matrimonial felicity.

Raymond Holmes gave a capital character sketch of Jack Farragut. R. F. Cotton imparted humorous eccentricity to the part of Mr. Ernest Ganby, a social ascetic. W. H. Thompson made the most of his opportunities as Professor Graydon, but his lines did not afford great scope for strong character acting. Mervyn Dallas was sonorously demonstrative as Chevalier Ruff.

Arthur Dacre walked through the role of Douglas Oakley in a Prince Albert coat that had every appearance of a "fine fit." His acting was as animated as that of the best man at a fashionable wedding ceremony. In justice to Mr. Dacre it should be said that the part does not call for any great amount of histrionic exertion.

Ian Robertson spoke the lines of Viscount Huntingtower as if he were intoning the litany in a country church. Moreover, he was rather shaky in his lines in the last act, and his "Henry Irving" emphasis of the words "I will tell you" in explaining that he was the wrong man, caused a titter all over the house.

Ida Vernon was thoroughly satisfactory in the part of a match-making mama, and Helen Bancroft was acceptable, though rather subdued, as Hester. Helen Russell portrayed a typical society woman with commendable vivacity. There were four interior settings, which were all realistic and in good taste. It is to be hoped that they can be employed in a better piece than *The Ugly Duckling*, which contains some sprightly dialogue, but is handicapped by a preposterous plot.

BIJOU.—A TEXAS STEER.

A comedy in four acts, by Charles H. Hoyt. Produced Nov. 10.

Maverick Brander	..... Tim Murphy
Capt. Edleigh Bright	..... W. S. Harkins
Brassy Gall	..... Newton Chisnell
Col. Pepper	..... James F. Moran
Fishback	..... Will H. Bray
Knott Innitt	..... Julian Mitchell
Othello Moore	..... Harry Maxwell
Mrs. Brander	..... Mrs. Alice Walsh
Mrs. Major Campbell	..... Alice King Livingstone
Dixie Stile	..... George Lake
Bossy	..... Flora Walsh

A Texas Steer was enthusiastically received on Monday night at the Bijou. Mr. Hoyt has thrown together into this extravagant burlesque the jokes and stories that have been slowly gathering these many years round the untutored congressman from the West. The result is a ridiculous mixture of dress-suits and cowboyism.

Plot there is none. But Mr. Hoyt has at least suggested a theme for moralizing to any in his audiences who may be given to such unpleasantness.

Tim Murphy as Maverick Brander, the cattle king, has not the commanding voice and unhesitating bumptiousness of the class he represents, but perhaps is the more welcome on that account. Setting aside this infirmity of purpose, his work throughout was conscientious and good.

Alice Walsh was mildly amusing in the unobtrusive part of Mrs. Brander. Flora Walsh as Bossy Brander worked hard and well, but did not succeed in abandoning her

self to her part sufficiently to evoke much enthusiasm.

The honors of the stage were unquestionably carried off by Harry Maxwell as Othello Moore, who, as the colored waiter onto everybody and everything was artistic and very good. William Bray, as Fishback, the other prominent darkey character, shone best in his comedy lines, and was rather heavy, when he should have been pathetic.

Newton Chisnell made an admirable Brassy Gall—the smart, rascally promoter and lobbyist, and did justice to his incidental personification of the French valet. Messrs. Stanley, Cullington and Findley were very amusing in their concerted actions as glorious products of Texas, though here again the lung power was obviously forced and the voice harsh—quite unlike the real article.

W. S. Harkins wandered somewhat painfully through the thankless part of Captain Bright. Julian Mitchell as Knott Innitt, Alice Livingstone as Mrs. Campbell, and Georgie Lake as Dixie Stile played their minor parts with spirit, especially Miss Lake. Charles F. Moran as Col. Pepper was conscientiously vulgar and not very funny.

The feature of the opening scene was the singing of the American Quartette. A faithful representation, no doubt, of Southern negroes singing but by no means pleasant or musical on the stage. The audience apparently found it satisfactory and clapped rather vigorously, a proceeding immediately construed into an encore. The groupings and costumes in this part of the performance were realistic in the extreme.

Mr. Hoyt has gathered his incident from far and near—not much of it from his own imagination. Some of the situations are extremely clever, but few of them painfully vulgar, though one of them is unnecessarily so. But Mr. Hoyt knows his clients.

GRAND.—CLEVELAND'S MINSTRELS.

On Monday night, Cleveland's Consolidated Minstrels drew a large audience to the Grand. It was evidently a well-pleased body of amusement-seekers, judging from the liberal and frequent applause. The all-around theatre-goer of to-day appreciates the style of entertainment offered by the "modern" minstrel organization.

In brief, the performance runs in this way: On the rise of the curtain, the spectator beholds a gorgeous semi-circle, composed of from forty to sixty dazzling minstrels. They are arrayed in all the colors of the rainbow, crowned with white or blonde wigs, and dressed in mediæval costumes of every description. A few black faces and a great many white faces appear in this gorgeous circle, and form a strange medley of positive and negative color.

Then comes the entertainment. The fat interlocutor announces a song, or chorus, or helps to draw out from the four to six "end-men" who are generally costumed in red and yellow satin, the funny old chestnuts of minstrelsy. The audience laugh; the audience applaud. Why not? Probably they never say anything better, and so everything goes.

At the close of the first part the curtain falls. The real entertainment of the average minstrel show then begins—the strong and salient points appear. Vaudeville and variety reign until the performance ends.

Cleveland's Minstrels do all this, and, in their way, they do it well. The management has evidently done everything possible to please the average lover of negro minstrelsy as she is "minstrelled" to-day.

There will be war at the Grand next week with the advent of Shenandoah.

STANDARD.—THE CLEMENCEAU CASE.

William Fléron's adaptation of *The Clemenceau Case* returned Monday night to the Standard Theatre with a change of cast. The audience, mostly male, was significantly small.

Sybil Johnstone's part of Iza was advanced in a retrogressive path, the attitude of the model in the third act being made still more in accordance with the unclean spirit of the play.

Jennie Renfirth played the Countess Domonowska with marked ability. Marion A. Erle proved teetle as Madame Clemenceau, and Mamie Johnstone spoke the lines of Georgette without much expression. Harriet Ford was easy, graceful and comely as Madame Lesperon. Ella Gardiner in the small part of Madame Neiderfeld was natural and unaffected.

The part of Pierre Clemenceau was acted by Gustavus Levick with considerable ability. In the passionate violence of the fourth and fifth acts he showed commendable power and versatility, and was warmly applauded. The role of Constantin Ritz was played by Charles Kent. The personation of Ritz by Edward Mack was a superior study of nature.

William Haworth as Count Serge Voinoff, acted with artistic feeling and a conscientious regard for detail. A. B. John looked uncomfortable as the Footman.

E. J. Brewster played Cassinod with spirit and versatile ability, and A. Franklin gave an efficient rendering to the minor role of

Bertin. Theodore was naturally played by G. Thompson.

KOSTER AND BIAL'S.—VARIETY.

A travesty on The Clemenceau Case was given at Koster and Bial's last Monday night. The hall was filled in every part long before the performance commenced. Those who went with the idea that the new burlesque would be merely an exhibition of anatomy were sadly disappointed, as in this particular Clemenceau Case the costumes were decidedly of a covering nature. This in no way marred the effect of the skit, which, on the whole, proved very amusing and more entertaining than the anatomical exhibition now on show at an uptown theatre.

Jennie Joyce was capital as Iza. In the studio scene she appeared in a sealskin saque, in addition to the usual burlesque costume. The rest of the cast was composed of Josie Gregory, Madge Lessing, George Topack and George Steele, who all contributed their share towards making the travesty enjoyable.

During the burlesque Carmencita introduced a new dance, which was encored three times. Marie Lloyd is still a very strong card at this house, and on Monday night had to appear seven times before the audience was satisfied.

JACOBS'.—THE FAT MEN'S CLUB.

If obesity be the result of chronic jollity it may, in a measure, account for the mirth-provoking qualities of the convulsing skit. The Fat Men's Club, which was performed at H. K. Jacobs' Theatre on Monday night.

The company is headed by that effervescent piece of corpulency, J. C. Stewart, whose capacious smile has lost none of its cunning. He is ably aided by John E. Drew, a clever and graceful dancer, whose feet are his fortune.

Charles M. Ernest was amusing as Barnaby Peters. William Hoodley played the juvenile part of Walter Wyman satisfactorily. Daisy Ramsden Warner proved charming and talented as Jennie Patterson, and Nellie Collins danced herself into popularity as Jennie Bator, and showed some *ingenue* ability.

TONY PASTOR'S.—VAUDEVILLE.

A crowded house greeted Tony Pastor and "his own company" at his theatre Monday evening last.

The performance commenced with Ryan, the Mad Musician, who plays on the xylophone without looking at the instrument. His musical selections gained much applause. The Sisters Hedderwicke, character duettists and dancers, were pleasing, while Clark and Williams were quite funny in a negro sketch. The Daly sisters did some pretty skirt dancing.

Martha Wren and Zella Marion made their first appearance in this country, in what was billed as "a refined Irish operetta, entitled 'Barney's Courtship.'" The "operetta" contained too much singing and too little action. Both ladies have good voices.

Mamie Goodrich and Harry McBride, in songs and dances, were well received. Edith, Frank and Arthur Haytor were very amusing in "A Pantomimic Absurdity."

The specialties of Tony Pastor, Maggie Cline and Bessie Bonchill were greatly enjoyed as usual. Prof. John White, with his mule, monkey and dog, closed a very entertaining performance.

AT OTHER HOUSES.

Old Love Letters may be seen with A Pair of Spectacles at the Madison Square.

Blue Jeans remains the popular attraction of the Fourteenth Street Theatre.

The County Fair is doing a prosperous business at the old stand—the Union Square Theatre.

The laughing pills of Dr. Bill are administered nightly at the Garden Theatre, where Jerome's Sunset is included in the bill.

Men and Women will retain possession of the stage at Proctor's Theatre until further notice.

Poor Jonathan is drawing full houses at the Casino.

The two hundredth performance of The Senator will occur at the Star Theatre on Nov. 26. On Wednesday afternoon, Nov. 29, Mr. Crane and his company are to appear in Matthews and Jessop's farce comedy. On Probation.

The Mask of Life is the attraction at the People's this week.

The Great Metropolis was enthusiastically received by a large audience at the Windsor on Monday night. Jeannie Mowbray made a decided hit as Nell Carr, while Harry Weaver and Carrie Judson were both successful in their respective roles.

All For Her, which was enacted in this country at Wallack's Theatre about twelve years ago, was revived by Mr. and Mrs. Kendal at the Fifth Avenue Theatre last Thursday night, and will be performed throughout the current week. A Scrap of Paper is undelined for Monday evening.

The Idler, by C. Haddon Chambers, announced for production at the Lyceum last (Tuesday) evening, will be noticed in the next issue of THE MIRROR.

The first performance of The Inspector at the New Park Theatre was postponed from Monday until to-morrow (Thursday) evening.

BESSIE BONCHILL'S RECEPTION.

Bessie Bonchill (Mrs. William Seeley), the star of Tony Pastor's company, gave a supper in honor of her friends at the Hotel Hungaria, on last Friday night. Between forty and fifty guests were present, and the evening was spent in a most enjoyable manner.

A full list of the guests would probably include the stars at every vaudeville house in the city. Among them were: Marie Loftus, Marie Lloyd, Pat Reilly, the Hedderwicke Sisters, Maggie Cline, the Haytors, Jesse Williams, Jennie Veamans, James Russell, of the Russell Brothers, Mr. Frillman, the basso, and W. B. Henry.

The menu was a long one, and included all the delicacies of the season, not forgetting a monster pig's foot, designed as a surprise from the hostess to her friend, Maggie Cline. Champagne flowed in abundance, and there were cigars galore.

When the coffee arrived the speechmaking began. Tony Pastor paid an eloquent tribute to the fair Bessie, and Mr. Seeley told how lucky he thought he was in securing the clever little Englishwoman for his bride. The latter returned the compliment by saying the luck was all on her side. Miss Bonchill landed Mr. Pastor to the skies and termed him a good "governor."

Toasts were drunk to Miss Bonchill and her husband, to Tony Pastor, to the members of his company and to Jennie Hill, who is soon to come over under Mr. Pastor's management.

After the supper was over—it had begun about ten o'clock in the morning, and it was then almost three—the company proceeded to amuse themselves. There wasn't one in the party that couldn't sing or dance, and their best dances and their best songs were brought out by the genial Tony. One of the Haytor boys sang a funny song entitled "Oh, Let It Be Soon," which the public would be sure to appreciate. Maggie Cline sang "What Was the Cause of it?" Mr. Frillman was heard in "Rocked in the Cradle of the Deep." When the scribe left at four o'clock there was every prospect of the fun being kept up till long past daylight.

CLOSED FOR REPAIRS.

On last Wednesday, Charles S. Dickson of the Suzette company, then playing at Herrmann's Theatre, refused to go on unless he was paid certain salary due him. The money was not forthcoming, the theatre was closed and the company, which was under the management of Locke and Davis, disbanded.

Another of Locke and Davis' enterprises, The Shatchen, is being presented without the star, M. B. Curtis, who is variously reported to have gone to California and to be ill at a relative's house in this city.

Manager J. W. McKinney, in evidence of the fact that M. B. Curtis is actually suffering from catarrh of the stomach, exhibits a certificate from A. Pramann, M. D., of No. 231 East Eighty-sixth street, in which that physician declares that the actor must have a rest for eight or ten days.

Another company that closed its career in this city last week was Hendrik Hudson, which stopped short on Saturday night at the New Park Theatre. It is said that M. B. Leavitt is negotiating for the burlesque, but Manager W. W. Tillotson has severed his connection with it.

Agnes Herndon left her company at Columbus, O., on Sunday last, and came to this city. With her was her leading man, Emmet C. King. According to telegrams from that city, the actors are left destitute. The Fakir company will give them a benefit at the Columbus Grand Opera House on Thursday. Miss Herndon, before leaving the company, promised to make good the salaries.

A Perilous Voyage company was ended disastrously on Saturday night in Chicago.

Mestayer's Grab Bag company closed season on Saturday night at the Arch Street Theatre, Philadelphia. There is the usual talk of "reorganizing."

Eva Mountford closed season on Saturday in Detroit.

The Mask of Life will close its season at the People's on Saturday night.

Katie Rooney in Babbling Over closed her season on Saturday last in Philadelphia. The collapse was precipitated by J. H. Huntley, the manager, who left the company without a cent or a word of a farewell on Friday.

Muldoon and Kilrain in A Winning Hand closed at Providence, R. I., on Saturday night. They may resume. Spier and Anderson were the managers.

The manager of the Standard Dramatic company, playing in New York State, left Rochester with all the available funds last week, and the company has succumbed.

THE ACTRESSES' CORNER.

SOME DATES.

We all get discouraged now and then, most often when we think of Modjeska, or Coghlan, or Davenport, or of whomsoever we admire, and like whom we intended to become "at once." As the seasons pass we realize their charms are not to be attained save by the acquirement of a thousand touches of grace, and ease, and art, with all of which we presently say to ourselves they were "born."

I have been looking over some old copies of an English monthly theatrical magazine, and therefrom I have gathered encouragement, warning, or what you will, and with you will share it.

Bernhardt, for instance. Away back in '64, she came to the Conservatoire to stand examination. Not being prepared with the usual speech from one of the old tragedies, she gave them some of La Fontaine's "Deux Pigeons."

"Deux Pigeons s'aimant d'amour tendre
L'un d'eux s'ennuyant au logis."

Here Aubert, one of the judges, called her saying to her that she recited charmingly. Try these two lines, you, and see if you can get anything out of them to be called for.

To start with, Bernhardt had a good convent education. In the Conservatoire her work was most arduous as it is for every one. From there she went to the Comedie-Francaise, made presently a big hit in Iphigenie, began to be held back by the powers that were, and left, played at the Gymnase and at the Odéon, played everything and anything, ye proud ones! even "fairsies," etc., and was finally invited to return to the Francaise.

The magazine in which the account is given dates ten years back. Ten years is a long time, and it is twenty-six years since she really started. She was "born" with a great deal; still, twenty-six years is a long time, and see how she worked. One should not begin to lose heart in one's first season, should one?

She worked harder, even after the fierce drilling of the Conservatoire than we are willing to work, and not only at her profession, but at the kindred arts.

She exhibited a marble bust in the Salon, she executed a colossal statue for the facade of the theatre at Monaco, and did lots of other notable marble work. She painted more than creditably, too, was for some time art critic for a daily paper, designed her own dwelling in Paris, and made dabs at poetry. Of course, all this was born in her; but it meant time, lots of it, and plenty of work besides to bring it out, more work than we, of smaller talents and comparatively no account possibilities, are willing to expend upon ourselves in our art.

Then there is Patti—Patti who grows old no more than does the melody her scarlet lips give life to. The certificate of her birth I find copied in one of these old magazines—"Adele Jeanne Marie Patti"—that's the world's Patti, isn't it? and the certificate is dated 1843. In 1859 she was singing Lucia di Lammermoor.

The world is at her feet. Of course we might work thirty years and the world would probably not be at our feet, still we must not dare fret with impatience when we eye success, remembering the long years that have gone to build it; we! in our first, or fourth, or seventh season of failure.

Here is a story to make one's hair curl. It was printed in '70, and was then dated twenty-two years back, which means 1857. Well, in 1857, my dears, thirty-three years ago, there came to Mr. Phelps a London manager who had a leaning toward encouraging young talent (God rest his soul), a youth who unto him recited Othello's address to the Senate. "Sir," said Mr. Phelps, "do not go on the stage," adding generally, "it's an ill-requited profession." The young gentleman, however, stuck valiantly to his delusion, manifesting a desire to recite something else. Possibly to choke him off, possibly because of the leaning already mentioned, Mr. Phelps offered the young gentleman a small position and a smaller requital. But the young gentleman preferred to storm the provinces. The young gentleman's name (oh, hold your breath) was Henry Irving.

Courage, ye who droop under a manager's lack of appreciation! Thirty-three years ago Henry Irving was no better off than you. Try fifteen years or so longer. Away back in '79 Irving first did his Hamlet, and as for Terry, she was doing Prince Arthur in King John and other "child" parts in 1858, while her Lyceum Theatre career began twelve years ago. Her gracious charm has grown through thirty-two years.

Vet we go to see her, and our souls are filled with despair. Thirty-two years is a long time for three or four years to ape at!

Helen Barry, the prodigious and Phoenix-like star, who, ever since many of us can remember, has each two or three years tripped forward with a new play, was doing the same thing eleven years ago, when I find her paraphrased as about to produce The Ring of Iron.

She isn't discouraged. I hear she will star

again next year. Keep at it, ye fainting ones, ten years or so, and then don't faint.

I find Billy Florence dated as playing in 1849, and he's doing it yet!

Twelve years ago Mrs. Kendal was hailed as upon "a height of art which neither Ristori nor Rachel ever surpassed." Therefrom she has beamed and smiled, and cooed down to us ever since steady, and yet Miss Three-seasons' heart aches because, oh dear! she wishes she was like Mrs. Kendal.

Miss Coghlan was hard at work at Wallack's in '78, as leading lady, too, so it was not the beginning of her career. She is a star now, and the admiration of many of us; but twelve years! One must respect the twelve years.

An article published in October, '78, says that Fanny Davenport, the actress, celebrated her thirty-fifth birthday July 10 in Baltimore and, of course, that was not the beginning of her career on the stage. Yet she is hard at work as ever. Miss Two Seasons says, "If I only was up as far as she is, and had her parts to play, I might do something." Dear heart! think of the work. Think of the years that have gone to make all the successes around us now, and take patience!

Our own charmer, Ada Rehan, has been at it some years over ten, hasn't she? And her success did not come from the first, either. Some of us can remember when 7-20-8 was first put on at Italy's and Rehan began to be the go. That she is the fascinating woman and accomplished artist she is to-day means not only her talent and worth, but a good, long, hard training besides. Many years unnoted, many years untimely by any of the golden praise she has now, many years during which she might, like any of us, have given up believing herself doomed to be "nobody" forever.

Ned Southern by no means began his career with his hit in Danvray's One of Our Girls. He had, I believe, plodded away six years or so, before he struck that sounding pave since when we have all listened to his footfall, few giving thought to the six years.

I have before me a programme dated Portland, Maine, Sept. 24, 1870, a performance of Pinafore. Last on the list of names, and singing Hebe, Sir Joseph's first cousin, is Miss Georgia Cayvan.

It's a big jump and a big change from Hebe of a traveling operetta in a Maine town to the leading lady of a leading New York theatre.

The eleven years gone by must have seen lots of hard work, discouragement and patient plodding, when one admires Miss Cayvan's creamy charm, her dainty womanly art, her air of being just where she belongs, and all her grace of ease and gentleness, one must, before they dare envy, remember the years that have been worked through to secure it all.

Oh, work ten years or so! And, even then, don't dare despair if still you are "nobody." The people you admire and look up to, have all worked for what you admire, and climbed the slow ladder of days to reach where you look up.

Get at the ladder yourself, and take heart.

POLLY.

GLEANINGS.

An injustice was done to Fred Gagel, the musical director of the new Park Theatre, in THE MIRROR's criticism of the first night's performance of Hendrik Hudson, at that house. Instead of being blamed, Mr. Gagel should have been complimented for the work he did, in the face of almost insuperable difficulties. Owing to the sudden illness of the director of the company, Mr. Gagel, on very short notice, attended to the musical portions of the piece.

THE A. A. D. A., by which cabalistic sign is meant the American Academy of the Dramatic Arts, is gradually enlarging the scope of its work in the dramatic field. Special classes are being formed for professionals who desire to study.

MANAGER HASSETT has canceled two weeks of his bookings for Braving the World company, in order to strengthen the support of his star, Lillian Stillman. The company closed at Vincennes, Ind., on Nov. 8, and went to Chicago for reorganization.

DURING a performance of Herminie in Mobile, Ala., one night last week, a negro fell from the flies to the stage. The man was not an employe of the theatre and had been admitted in violation of orders. He says he fell asleep perched up in the flies and lost his balance. The audience was greatly excited until assured from the stage that the damage done was not serious.

A BENEFIT to Tommy Russell will be given at the Union Square Theatre on next Tuesday afternoon.

THE WHICH was produced by Marie Hubert Frohman at Bridgeport on Monday night. Both play and star are reported to have made a hit.

It is said that Redless Temple will soon be shelved by Maurice Barrymore, and that a new play is now in rehearsal.

THE CLEMENCEAU CASE is at the Standard Theatre for the season, if it will last. Eight weeks' rental has already been paid, it is said. It is rumored that Maggie Mitchell has purchased a new play, by Charles T. Vincent, entitled Tom.

JAMES H. ALLIAR has been engaged as business manager of the Lyceum Theatre, at Grand Rapids, Mich.

THE HANDGLASS.

THAT peculiar person, Miss Florence Sinjin, is said to be preparing her "Impressions of America" in book form. She thinks our playgoers are much slower in appreciating jokes than Londoners. There is no doubt that they were slow in appreciating Miss Sinjin's humor.

FROM THE CITY DIRECTORY.

FIRST ACTOR—"Who is this Edwin Booth, anyway?"

SECOND ACTOR—"Isn't that the man that used to be with Barrett?"

THE best short stop in the business—Marshall P. Wilder.

CHAUNCEY DEWEY visited Verona while in Europe and saw the Capulet mansion and the famous balcony. He says that if Romeo really climbed up he must have been a better all-round athlete than any now in existence.

BJINKS—"Who is that wretched-looking man in the corner of the car with his head buried in his hands?"

BJINKS—"Oh! that's the chairman of the dramatic committee for a Brooklyn amateur society that plays to-night."

JAMES T. POWERS says that it was fate that drove him into tight. It is figure that drives most of our burlesque actresses into them.

THE TRUE STORY OF MARY AND HER LAMB.

Mary had a little lamb,
As you perhaps have heard,
But all that talk about the school
Is really too absurd.

For Mary went upon the stage
In a realistic play,
And of course she took the lamb along,
And made a hit, they say.

MR. SULLIVAN—actor—says that Duncan Harrison wants him to try Richard III. or something of that sort; but, he adds: "Just imagine what a raking I'll get from the newspapers if I try one of those pieces that Booth and Barrett and all those fellows played in!"

FROM THE LAST WORD.

"A woman can do anything with a man—
if there isn't another woman!"

MR. UPTOWN (to his daughter, just returned from the matinee). "How was the play, Edith?"

EDITH (rapturously). "Oh, it was perfectly divine! She wears a Nile green *crêpe de chine* negligé in the first act, and when she leaves home she has a cloth walking suit, with Persian lamb trimming, and at last she starves in a garret in a shrimp pink dressing gown with ostrich feather trimming!"

THE buzz-saw now appearing in Blue Jeans is the real article, and would slice Mr. Hilliard into slivers if it got half a chance. But then he has an accident insurance policy and nothing could possibly happen to him with that in his possession.

"MAURICE BAREMORE's play *Reckless Temple* deals with St. Louis society," said a New York newspaper, and now a Chicago editor inquires what that is—says he never heard of it before.

TIEWALKER (to Staggeract, who has been drinking). "You'd better go home, Stagger; you're a sight!"

STAGGERACT (with dignity). "Well, then—take first train for Chicago. They're lookin' for one."

A RECENT newspaper dissertation upon an actress' costumes said: "The fourth gown is of a light material, with detached checks scattered upon an azure ground, producing a pleasing effect." Well, somehow, detached checks always do produce a pleasing effect! The same artless composition reads: "The last gown has a military cape, with a skeleton belt and armholes underneath." This must be a novel get-up. Armholes underneath the belt must be almost as "pleasing" as detached checks.

WEALTHY HISTRIONS.

According to an article in last Sunday's *Press* the actors of this country are large investors in real estate. The heaviest real estate owner is said to be Maggie Mitchell. Her property is valued at from \$200,000 to \$350,000, and is scattered all over Harlem. Lotta is believed to possess over \$200,000 worth of real estate. Oliver Dond Byron has \$100,000 in landed property, principally in Brooklyn and down at Long Branch. Neil Burge is another land owner. Agnes Booth-Schoff is said to have property by the sea worth \$100,000. Mrs. Langtry owns considerable land in California. Mary Anderson, Navarro has property in this city, London, and Louisville. Fanny Rice has a farm in Vermont. Mme. Modjeska has property in California. Fanny Davenport owns a place at Canaan, Pa. Clara Morris has real estate in

several New York neighborhoods, and Mrs. D. P. Bowers has property in this city.

Booth and Barrett own houses here and in Boston. Louis Aldrich has property in the latter city. Mrs. McKee Rankin has the Knolls, at Riverdale-on-the-Hudson; Nellie McHenry has a cottage at Long Branch, Lena Merville a house up in Yonkers, Milton Nobles is believed to have property worth \$100,000 in Brooklyn, Georgia Cayvan owns a house in this city, and his own place at Cohasset, Mass.; J. H. Stoddart owns a \$50,000 piece of property in New Brunswick, N. J.; J. H. Ryley's possessions in New Rochelle are believed to be worth \$50,000, Harry McDonough owns a house and lot at Orange, N. J.; Charles Plunkett is a landlord at Orange, N. J.; John Webster's property at Long Branch is worth \$30,000; James O'Neill owns property in this city valued at \$10,000; Ada Rehan owns two houses in this city, and Herbert Kekey is said to be a real estate owner in England.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Oct. 7, 1907, a record exclusively by The Dramatic Mirror.

OCTOBER 20.
SHIP AHOY. An American farcical opera in three acts. By H. Gratian Donnelly. Music by Fred Miller, Jr.

OCTOBER 21.
FRANK LA MONDRE'S CLOWN. Emil Neuhaus, proprietor.

SHILOH. S. Conier Du Bois.
SHILOH; OR, THE BROTHERS. S. Conier Du Bois.

OCTOBER 22.
THE SPECULATOR. A farce-comedy in three acts. By J. A. Stevens.

IN A WHIRL OF EXCITEMENT. A farcical comedy in three acts. By Clouston Hogarth. Isabel Morris, proprietor.

THE LONDON GAIETY GIRLS. John A. Flynn.

OCTOBER 23.
THE DRUMMER BOY; OR, THE SPY OF SHILOH. A military drama in five acts and six tableaux. Arranged from incidents of the War of the Rebellion. By A. F. Nail.

OCTOBER 24.
LARRY O'TOOLE. A comedy in five acts. By Mrs. Mary Ellis Smith.

THE PROMOTER. A comedy in three acts. By North Rutherford. Nugent Robinson, proprietor.

THE RUSSIAN CAVALIER. Music by Pietro Mascagni. English version by Willard G. Day.

THE HUMMER. A farce-comedy in three acts. By Wilfred Chasemore.

TACTICS. Comedy farce in three acts. By A. T. Oakes.

THE ALLIGATOR. Comedy farce in three acts. By A. T. Oakes.

OCTOBER 25.
THE SALEM WITCH. Comic opera in three acts. By Lillian M. Stahl.

STAGE TYPES.

Shakespeare's description of the real function of actors, as the "abstracts and brief chronicles of the time," does not apply to the drama of the present, if, as we understand it, he meant that the theatre was a "mirror of the times."

A hundred years hence the student, looking backward, like Bellamy, will read with curious interest the American play of to-day—lifting it tenderly from its resting place among the "Curiosities of the Stage," he will find portrayed types of men, and women, too, that the poor man will puzzle over in vain, stage types that are familiar enough to us, that seem, indeed, almost real to the theatregoer of our time.

The stardom of these curious "chronicles" eager for a glance into the home life of his ancestors, as illustrated in their theatres, will find all the characters, maid and lover, the wise old father, the "man of the world," "Fop" and "Philosopher" alike, deceived and swayed, led to the verge of ruin, by the typical villain, whose very first words as he enters upon the scene with heavy tread and "sinister air," proclaims his character and purpose. The villain is ever present, always the same, his wickedness never discovered and exposed until he has run his harrowing career through four or five long acts, even though he is constantly brought in contact with those who are supposed to represent the brains and energy of our age.

With wonder at our credulity and a sigh for the degeneracy of the times that produced and fostered such a being the student will turn, with feelings scarcely less of wonder, to the character of the Duke, his nondescript garments, his idiotic stare and worse than non-sensical twaddle, often described as a scene of and moving in our best society, he will sadly tax our descendant's faith in the genuineness of the work lying before him. We will hardly escape the conviction in his mind that the most hopeless of our imitations were mercifully permitted to live among us, free from restraint, a disturber of our peace and comfort, a menace to the sanity of future generations, if he is invariably paired off in marriage to an apparently willing victim ere the curtain falls.

Our reviewer will doubtless pay a glowing

tribute to our forbearance, when he turns to the ubiquitous comic servant and notes his irritating familiarity with the head of the house, his impudence and intrusion into even the most sacred family councils. The comic servant is always a foreigner. The German, the Irishman, the Scotchman and the Englishman is always a comic fool, as the Italian is invariably delineated a villain. Even the American—designated a "Yankee"—is almost invariably shown to be a lank dyspeptic with no ambition above a horse trade, no thought but for self-glorification, and the depreciation of his neighbors.

The pert soubrette will certainly add to our critic's bewilderment. He will find her always with a duster, and ever in the parlor, where the housemaid receives her sweetheart, often monopolizing half an act with the love-making of herself and fellow servants.

A member of the learned professions, perhaps, the student will seek in vain for a rational portrait of his predecessors; for, alas, our doctors, lawyers, journalists and politicians are held up to ridicule more frequently than for emulation. In the light of the advanced Christianity of that period the coming man will view the clergyman as represented in the drama of to-day with feelings of mingled pain and commiseration. Perhaps the caricature thus presented may lead him to the conclusion that all he has noted were but stage types, that we fully understand the mission of the stage, that Shakespeare's injunction to "hold as 'twere the mirror up to nature" had been lost sight of in the early stages of American dramatic art.

CHARLES T. VINCENT.

FOREIGN FOOTLIGHT FLASHES.

Vanity Fair is responsible for the interesting announcement that Mary de Nazario, nee Anderson, is about to become a mother. Welcome, Little Stranger.

Hermann Sudermann's new play *So'm's End*, which had been interdicted by the Berlin authorities, is to be produced at the Lessing Theatre after all. A certain objectionable scene at the end of the second act has been toned down by the author, and on his representations to the Minister of the Interior that the lesson of the play was of a highly moral nature the interdiction was raised.

The Solicitor, at Toole's Theatre, London, has not had the long run the management anticipated and last Saturday it was taken off to make room for *The Two Recruits* in which Harry Evershed, Mr. Chevalier and the Misses Rutland and C. Carlyle appeared and made hits. The main line of the play is borrowed from Anstey's *Vice-Versa*, the comedy situations being obtained by the overthrow of a despotic guardian by his ward, the latter espousing the despot's mother.

Sybil Sanderson appeared as Mignon at the Monnaie Theatre, Brussels, last week and scored a big success. Massenet, the composer of the opera, was present and the Royal Family and members of the Court.

The Queen of Roumania's tragedy is called *Master Manolly*. The story is said to be intensely dramatic. The play has been bought by a German manager and will be produced at the Burg Theatre, Vienna, very shortly. Of course the play may be bad, but the name of Carmen Sylva is a good omen.

It appears that the stars have gone stark, staring mad over Patti. She has been singing recently in St. Petersburg and during the three days she was there the population was in an uproar. People stood in line all night to secure tickets, as many as 1,500 waiting to pay their money, while several thousand more were crowded about them. So excited was the rush that a large force of police was bivouacked on the open square, and several persons were arrested for assaulting those who had places before them. Patti will go to St. Petersburg again.

H. Chance Newton, the bright correspondent in London of THE DRAMATIC MIRROR, has written a farce for George Edwards under the somewhat curious title of *Crime and Christening*. Isn't this a burlesque on Buchanan's (not Dostoevsky's) *Sixth Commandment*?

The London Home of Rest for Horses Society is badly in want of funds, like most of us, so the Shakespeare Reading Society, of which Henry Irving is President, has graciously offered to give a recital of *Macbeth* in its aid. We hope the recital won't take place at the Horse's Home. Poor brutes, they would be justified in asking where the "Rest" came in if they had to sit through it.

A curious and somewhat ludicrous incident occurred last Friday at the Princess Theatre, London. Mrs. Langtry was hard at work rehearsing *A Tony and Cleopatra*. The banquet scene was in full swing, the enthusiastic

most approved fashion when, horror! the boards at the back gave way and the table, together with the Jersey Lily and some sixty "supes," slowly disappeared from sight into the cellar. No harm was done, however, excepting the injury to Cleopatra's dignity.

Clement Scott has been to Paris to see Sardou's *Cleopatra*, and he says Sarah Bernhardt alone is the soul of the performance, and that the play is twaddle. This is the opinion of most disinterested critics.

The *Echo de Paris* says that on the day following the first production of *Cleopatra* a well-known critic, who had "slated" the play, received the following from the incensed author:

MY DEAR FRIEND: I should like to have come and taken your hand to-day, but after your article of this morning, I can offer you only my little finger.

Yours truly,

ALAS! great men are only human like the rest of us.

Talking of the Bernhardt, her son, Maurice Bernhardt, has been making himself ridiculous again. He challenged to mortal combat a well known critic who had ventured to question his mama's histrionic ability and succeeded in puncturing his adversary's skin. This incident reminds us of once when Henri Rochefort had spoken disparagingly of the great actress. Master Maurice called upon M. Rochefort and demanded retraction or reparation. "My dear young man," said Rochefort, cool as a cucumber, "I can't fight you, you know."

"You can't fight me, sir! What do you mean?"

"Why," rejoined Rochefort calmly, "for all you know I might be your papa."

It is said that Robert Buchanan has asked young Aubrey Boucicault to join him in a literary partnership, and that both have begun work on an Irish drama. Buchanan's a "cute" man. He knows the name of Boucicault to be a mascot.

Apropos of Buchanan, this much ill-used play manufacturer has been censuring his critics for their comments on his last play, *The Sixth Commandment*. This is how he scores them: "Because a play is strong and gloomy it is a coarse Coburg melodrama, a production quite unfit for educated people to witness; because it represents things as they really are, it is a vulgar catalogue of transpontine horrors; because it is not charged with bourgeois sentiment or inflated with Cockney fun, it is dismal and dull; because it bores a jaded appetite, spoiled by Robertsonian lollipops and bon-bons, it is not to the taste of English audiences, and because two or three hired ruffians hoot at the author from the gallery, he has received the condemnation of the great English public." Yes, Robert, you are not altogether wrong. The public is fickle, and doesn't know what it does want.

Hymen Wins is the title of a new comedy-drama by Wilford Field, shortly to be seen in London. It is presumably a hokey play.

Galignani calls attention to the following amusing incident that occurred last week at Esseg, in Austria: In a play, called *Die Hochzeit von Valein*, the heroine has to die, her death being brought about by a villain who shoots her with a pistol. At the critical moment the weapon misses fire, but the actor was equal to the emergency, and declaimed at once, "Die, then, the first victim of smokeless powder!"

A comedy by Henley and Stevenson entitled *Rean Austin*, was produced at the London Haymarket last week and fell flat.

Beerbohm Tree does not believe in the Hoytesque drama. In a recent letter to a London review he declares that it is impossible to write over the head of an audience—at any rate London audiences. If *Our Flat*, which is still running in London, may be taken as a specimen of the food English audiences want, Mr. Tree is not very complimentary to English dramatists.

Justin McCarthy and William Archer have also been giving their views on modern farce and burlesque. Mr. McCarthy, says *Vanity Fair*, waxes rhapsodical over the charms of the chorus and the spectacular display while Mr. Archer regards them as ugly and martistic. Mr. Archer holds, among other things, that a woman looks best when she does not show her legs, and since the same phantom has been evolved by Mr. McCarthy, he wonders what the ghost of Goethe would think about the poetry of Pettitt, set to the rhythms of Lutz, and declaimed by a Pimlico Venus with a dress improver and no dress.

Madame Judic has signed a contract with the director of the Vienna Carltheater, by which the clever French actress is to appear this season in the Austrian capital.

DRAMATIC BOOKS.

THE ART OF PLAYWRITING. Being a Practical Treatise on the Elements of Dramatic Construction. Intended for the Playwright, the Student and the Dramatic Critic. By ALFRED HENNEQUIN, Ph. D. Boston and New York: Houghton Mifflin & Company. 1900. 37 pp. \$1.25.

Professor Hennequin has given us a unique volume, containing, within brief compass, a good deal of information, both practical and theoretical. We believe that it is the first attempt—in the English language, at all events—to formulate a system of rules for dramatic composition, coupled with a complete series of definitions of everything appertaining to the region behind the scenes. Thoroughness and lucidity are conspicuous qualities in this work, the author evidently having aimed to lay bare the whole technique of the stage to the comprehension of even those persons least conversant with the interior organization of the theatre. He exposes all the mysteries, and the student that digests this manual will have as wide a knowledge of the details as the man whose life has been spent behind the green baize.

In his prefatory remarks Professor Hennequin says that the book is intended to aid those that possess a practical knowledge of the theatre, but have little constructive knowledge; and those whose instinct for dramatic construction is strong, but who have not had opportunity to acquire an insight into the practical details of stage representation. He confesses frankly that no book is able to supply the dramatic faculty where it is wanting, but he believes that this one may be the means of raising the general average of dramatic workmanship.

If it does no more than place technical knowledge within the grasp of the hundreds of embryo playwrights that are now totally ignorant of it; if it pins them down to something approximating practicality, the author's labor will not have been in vain. Every manager and every "star" will return thanks to Professor Hennequin, if his book is the means of changing a deluge of utterly unfit manuscripts into a smooth current of plays which in form, at least, conform to the necessities and the limitations of actual performance.

Had the book been christened "The Science of Playwriting," it would have been more germane to the matter, for the author reduces his knowledge to a system that is purely scientific. The art will have to be supplied by the playwrights that apply his rules. Let us hope that they will help in the producing of many such artists.

The work is arranged in two divisions, the first describing the *mechanics* of the theatre, the second, the principles of dramatic construction. The first part properly may be called the dramatic primer—not disparagingly, for the class whom it is intended to serve as guide, philosopher and friend, is ignorant of the A B C's of the stage.

Beginning with the theatre staff, the various officers and attaches are named in order and their duties briefly described, even the usher and the gasman are included. Then follows a categorical description of the stage, the scenery, the stage directions, the ground plan, etc., each term receiving its definition. We may remark, in passing, that this theatrical terminology (for which the author acknowledges his indebtedness to several well-informed professionals) is generally accurate. But the old-stager will pause in doubt when he reaches the unfamiliar term "wood cuts." He will naturally suppose that Professor Hennequin has digressed into the advertising department until he reads that "wood cuts are structures of canvas stretched on wooden frames, cut so as to represent ornamental pieces, such as arches, trees, etc.," and then it will dawn upon him that the scientist means "cut-woods." Inadvertences of this description, however, are few and far between.

Proceeding to classify the different kinds of plays, Professor Hennequin divides them into tragedies and comedies, and these he subdivides into fourteen distinct classes. He invites discussion when he defines "tragedy" as plays that "deal with the serious aspects of life," for many plays that deal with the serious aspects of life cannot be called tragedies.

We think that Dr. Alger's definition of the term is truer. "In the higher drama, or Tragedy, the superior social types—lords, ladies, gentlemen, kings and the nobler styles of character, heroes, martyrs, saints, are represented, to awaken admiration and reverence, to stir emulous and aspiring desires. Pity, love and awe, the profoundest passions and capacities of the soul, are moved and expanded. The mysteries of fate and providence are shadowed forth, and the most insoluble problems of morality and religion indirectly agitated. Transcendent degrees of power, virtue, success and glory or failure and suffering are indicated; and all upward-looking faculties are put on the stretch, with the result of assimilating more or less of the forms of being and experience of which they sympathizingly gaze aloft. Here we are taught, sometimes with a distinct aim, often by an unperceived, contagious kindling of suggested thought and feeling, innumerable lessons pertaining to human nature and ex-

perience, the varieties of character and conduct, the limits and retributions of virtue and vice, the extremes of hope and despair, the portentous question of death, the omnipresent laws of God."

Here we have an eloquent description of the spirit of tragedy. Professor Hennequin, cabinied by the requirements of his manual to a practical definition, fails to give us even the essence. His illustrations are not always happy, either. Under the classification "romantic tragedy" he groups Shakespeare's *Macbeth* and Sardou's *Theodora*. It is not the theme alone, but the treatment of the theme that makes a tragedy. The theme of *Theodora* may be tragic but its treatment is neither poetic nor noble. It is a drama, with a tragic story, cunningly constructed by a practised hand, moved by a brain that has never revealed one touch of the divine afflatus. Nor do we admit the truth of the classification of *Held by the Enemy* as an "emotional drama" or *Shenandoah* and *The White Slave* as "spectacular dramas," or *My Partner* as a "melodrama."

From this point Professor Hennequin passes to "the parts of the play," which are divided into acts, scenes and tableaux. Twenty-five minutes should be the average length of each act of a five-act play, and thirty minutes of four-act plays. The first act of a three-act play should consume forty minutes, the second thirty minutes, and the third thirty-five minutes. No one-act play should exceed forty minutes. In a general way, the length of a manuscript play can be determined by allowing 20,000 words as the maximum length, including names of character, business, directions, etc., or 170 words for each minute of actual performance.

The entrance of a character—which our author rather whimsically calls "the enter"—next occupies attention. A number of excellent rules are laid down to govern the playwright in the important matter of bringing his personages effectively on the scene. How to make an entrance impressive is clearly set forth, the several methods approved by the theatrical usage being described. Similarly, the exit is treated at length, and scientifically.

The functions and relative importance of the actors, from the scintillating star to the sempiternal "super," are carefully considered, and then, having gone over what may be termed the preparatory stage, the author brings us to the rudiments of playwriting. He begins this department by telling us in general terms what constitutes a play, and then stating twenty-eight particular points, each of which requires and receives elucidation.

The first essential is the story; the next, the characters, and here Professor Hennequin introduces a quotation from his excellent essay that appeared in *The Mirror* a few months ago. The three unities of time, place and action are given in their Seventeenth Century French distinctions, and also in their modified modern significance.

The ensuing chapter deals with the subject of theatrical construction, and the novice is told to make a rough outline of the story he has selected, and the process of development—exposition, climax and catastrophe—is made clear by diagrammatic illustration. He is also shown the difference between prosy and effective narrative, when narration is essential and must obstruct the action.

Growth, conflict, subsidiary action, episodes and the artistic employment of situations and climaxes are also explained in a comprehensive manner. The various methods of closing a play are described, including the suggestion of a happy ending to satisfy the cravings of the sympathetic spectator even when an unhappy denouement is logically imperative. These, and many other "tricks of the trade" indicate that Professor Hennequin is not averse to teaching the young idea how to shoot—and hit the bullseye of popular taste. "Theatrical Conventionalities" are given a chapter by themselves in lieu of the ponderous book that might be written about them.

Finally, we arrive at the practical work of writing a play. The story selected, the playwright is put through a course of imaginary questions and answers, by which he is shown the need of carefully considering every detail of the plot, and the precise relation of the characters to it and to one another. He is instructed to take copious notes, and is told how to arrange his material. He is shown, in short, by way of example, the probable process by which Scribe's *Un Duel en Amour* was constructed and composed, and a better subject for the purpose of exemplification, could not be desired.

Every page of Professor Hennequin's book presents something of genuine value to the unpractised playwright—something that every writer for and about the stage ought to know and we doubt not that this novel, useful and suggestive contribution to the literature of the stage will prove beneficial to scores of tentative playwrights whose ignorance of theatrical technique perhaps hitherto has obstructed the way to fame and fortune.

PUBLISHED WEEKLY.

THE NEW YORK DRAMATIC MIRROR.

One volume, 270 pp. New York: The Century Company.

IT HAPPENED THIS WAY. By Rose Fytche and S. Ada Fisher. New York: United States Book Company.

OUR GREAT ACTORS. A series of air water color portraits. By Charles S. Adler. Vol. 250. Boston: Estes and Lauriat.

THE AMATEURS.

On last Wednesday night the Gilbert Dramatic Society rang up the curtain upon the season proper in Brooklyn. The play was *The Golden Giant*, in which McKee Rahan starred not very long ago.

The cast was one of the strongest that ever appeared on the Academy stage, and included Messrs. Dove, Dyer, Darling, Barnes, Lindeman, Quinn and the Misses Collins, Healey, Sloat and Veltman.

The audience was a brilliant one, but not cordial in their appreciation of the players' efforts, a chilling pause preceding each scanty break of applause. Considering the fact that the amateur performances in Brooklyn are social affairs, and the audiences composed of invited guests, it is a peculiar fact that really good bits of acting are given a chary round of applause, which must certainly dampen the ardor of the embryo actor to no slight extent.

The Golden Giant is hardly a play to call forth enthusiasm in the hands of amateurs. It depends largely upon the quiet intense acting of the principals, and there are few of the "points" or effects which tell with an average house. An air of gloomy unsatisfactoriness permeates the lines and there is too much weeping and wailing and gnashing of teeth for an amateur leading lady to do prettily.

That the Gilbert's performance was successful was due entirely to the careful work of each member of the cast, the fine stage settings and the attention to details in the general management of the performance, but it lacked go, dash, vivacity, and dragged noticeably in the first scene just after the rise of the curtain.

If the same cast and the same careful arrangement had been expended upon some lighter, brighter play the effect would have been vastly different and the somnolent audience would have been roused from their condition of unsatisfied expectancy to something approaching enthusiasm.

The best acting of the evening was done by Mr. James Jordan Darling as Jack Mason, the gambler. Mr. Darling imparted to it the requisite amount of dandyishness with a dash of sentiment and a sprinkling of humor. He brought out all the good qualities of the Western gambler without concealing the tough element which clings to the professional gamster. He resorted to no stage tricks, but was pathetic, slangy and noble by turns in true Western fashion. Mr. Adam Dove looked the part of the *Golden Giant* to perfection. The role is a most difficult one, and Mr. Dove played the part cleverly, being especially good in the challenge scene at the end of the third act.

Mr. Dyer was a mild villain, but he was a relief inasmuch as he did not wear boots, smoke cigarettes or sneer even once. It was hard to see him die at last, for one felt that if he had a good talking to he would eventually become a V. M. C. A. young man. Mr. Lindeman was acceptable in a character part, and Mr. Barnes was graceful and good-looking as Max Wayne.

Miss Laura Sedgwick Collins seemed out of her element as Ethel Wayne, and she wore unbecoming gowns, a heinous offence on the amateur stage, for there the beggar maiden may freeze in the snow with diamond rings to her knuckles and be forgiven by the audience. Miss Libbie Healy was very naive and charming as Bessie Fairfax, and made an Annie Poley entrance which pleased the audience. Her game of poker with Mr. Darling was well done.

Miss Sloat, Miss Veltman and little Cecil Harbordt deserve special credit. K. M.

PAULINE HALL'S MANAGEMENT.

It was rumored last week that Pauline Hall had severed her relations with her managers, Messrs. Meyer and Stern. A *Mirror* reporter met the actress just as she was entering Klaw and Erlanger's.

"I do not care to say anything whatever on the subject," she said. "Everything is all right. I have heard of and seen the rumors, but rumors are always being set in circulation."

In spite of this denial, however, it is alleged that no representative of Meyer and Stern left with the company on the road Saturday night. This week the company plays in Cincinnati.

REVEREND W. W. LADD, JR., has had his report settling the final accounts of the American Dramatic Fund Association confirmed by Judge O'Brien. Edward G. Black was the recorder. He received \$70,275.01 and disbursed \$51,074.92. Of the balance he received \$10 and Mr. Ladd \$20. The remainder goes to beneficiaries, and as some of these are dead the sum of \$7,711 for which no claim has been presented will be deposited in trust.

GOSSIP OF THE TOWN.

PROF. HERRMANN is to open at his own theatre in this city on next Monday night.

LILLIAN TRAVIS has joined Donnelly and Girard's company.

The new version of *Only a Farmer's Daughter*, the work of the clever young dramatist, Albert Ellery, will be produced at the Windsor Theatre on Dec. 1. A strong cast is being secured.

REINHOLD STARR has been engaged as musical director of the National Gas company.

WILLIAM A. BRADY has secured Frank P. Slavin, the Australian pugilist, for his *After Dark* company. He will make his debut in this country at Pittsburgh and his first appearance in the metropolis will be at the Fourteenth Street Theatre.

OSCAR, THE FINISH, is still reported to be doing a very large business in the West, under the energetic management of E. J. Hassan. The play will be seen in the metropolis for several weeks about the holidays.

ERNA FRIED, who was with the Mr. Barnes of New York company last season, and who although again engaged this year, had been unable to play owing to illness, will join the organization at St. Louis, replacing Annie Haines, who is reported to have played the character very acceptably.

WILLIAM B. HENRY, who has been for several seasons with Tony Pastor's road company, has been engaged as manager for Harry W. Williams' Own company.

MANAGER DANIEL SHELLEY has the week of Nov. 17 open, owing to a misunderstanding regarding the time held for Edgar Seiden, at a Broadway Theatre. He is endeavoring to fill that week elsewhere.

A new arrangement of Victor Hugo's *Lucerna Borgia* was produced for the first time by Ida Van Cortland at Ann Arbor, Mich., on the 24th ult., and is reported to have been extremely well received by a large audience.

CHARLES DICKSON has been engaged by Charles Frohman for the latter's stock company. He will appear in *All the Comforts of Home* on the road first, however.

The fiftieth performance of *Dr. Bill* will take place at the Garden Theatre on Saturday night, and will be celebrated by the distribution of a souvenir that will be highly appreciated by the ladies. It is to be a satin box filled with Maillard's bon-bons.

A. C. ECANS, the Ohio millionaire manufacturer of agricultural implements, who acted as the financial backer of Agnes Herndon last season, committed suicide at Springfield, O., on Saturday last by taking an overdose of opium.

MAURICE BAKETOWRE, W. H. Lawlor, Frank Russell, E. E. Rice, Maggie Cline, Lottie Wilson and Richmond and Glenroy are among the artists who have already signified their willingness to assist at the benefit to the Theatrical Agents of America Association to be given at the Standard Theatre on Sunday evening, the 24th.

THE RED HUSAR company, while playing at the Chestnut Street Opera House, Philadelphia, last week, was badly affected by the sulphurous vapors thrown off by the illuminating gas. Miss Tempest's throat was so inflamed that she was unable to sing on Thursday and Friday. The trouble was supposed to be caused by the unusual quantity of sulphur in the coal used in making the gas.

MANAGER B. F. KEITH, of the Bijou Theatre, Philadelphia, celebrated the first anniversary of the opening of that prosperous place of amusement by giving a dinner to his newspaper friends in that city at the Hotel Lafayette on Thursday evening.

CHARLES OVERTONS has purchased for A. M. Palmer a comedy entitled *Gilt*.

THE De Wolf Hopper Opera Bouffe company has been secured by Manager Sanger for a season of twenty-two weeks at the Broadway Theatre, beginning next May.

THE 1,000th performance of *The Old Homestead*, which event takes place shortly at the Academy of Music, will be celebrated by a week of souvenirs.

LILLIAN BILLINGS has been engaged for *The Two Sisters* company.

The annual entertainments for the benefit of the Roman Catholic Orphan Asylum will take place on the afternoon and evening of next Thursday, the 20th inst., at the Metropolitan Opera House.

A benefit for the fund of the Fresh Air Home for the tenement-house children of this city will be given by leading amateurs at the Madison Square Theatre on next Friday afternoon, 21st inst.

The artists for the coming season of grand German opera at the Metropolitan Opera House, arrived from Bremen, on Saturday, on the *Siedle*.

CORA EDGALL has joined Richard Mansfield's company.

Mrs. JAMES DUFFY joined the Jefferson-Florence company for the first time this season at Newark, on Monday night.

SIGNOR MONTECCHIO has been engaged as leading tenor of the Carl Rosa Opera company. He will sail for England in January.

The Roberts-Safer *Faust* and *Marguerite* company is reported to be playing to good business on the road, return dates being offered everywhere. Western territory will be played until February, when the organization will play East.

BUSINESS MANAGER CHARLES MELVILLE, of *The Blue* and the *Gray* company, reports that that play has made a great impression in the East.

The receipts of W. A. Brady's four companies last week were over \$20,000. The *Bottom of the Sea* at the Bijou Theatre, Pittsburgh, headed the list with \$7,660; *After Dark* at Fiske's St. Louis, was a good second at \$7,800. The Irish Arab at the Grand Opera House, Brooklyn, played to \$4,300, and *The Great Metropolis* at the Grand Opera House, New Orleans, drew \$7,000.

LONDON DRAMATIC ECHOES.

LONDON, Nov. 1, 1890.

All Saints' Day, and all sinners (as Spurgeon might say) crowd the matinees. Theatricals still boom over all the city. Even the thrifty John Hare can see this without A Pair of Spectacles. And by the way, he and Sydney Grundy are awfully happy over the accounts cabled here of the successful play under the ministration of Manager Palmer. There are two Spectacle shops in Ben's Marks—not far from the sign of the Little Midshipman immortalized in "Dombey and Son"—where one in derision of the other has a sign out, "No Goggles Here." Perhaps Mr. Grundy might apply the incident to the Mr. Grundy of New York.

Miss Wallis, of the Shaftesbury Theatre—who has found an unexpected performance of the Sixth Commandment taken place in the horrible murder now convulsing London—paid Mr. Willard a pleasant compliment by having it announced from the stage that he "had safely arrived after a stormy passage." He can say as Edmund Kean said when his wife asked if Lord Essex was pleased, "The pit rose at me." The gods also cheered. Perhaps New York will be cheering him when this screed is being read. [A prophetic voice! Ed. MIRROR.]

There are three Middlemen companies out on the road in the provinces. Also three Dorothys, two Man's Shadows, two Prime Ministers and two Dr. Bills. All this shows how London successes brighten provincial theatres and pay royalties even when royalty is not in the box.

A "strike" impends against the programme tax in certain theatres. Always the advertisements pay for the cost of a programme, and yet some managements make you buy what costs a farthing to print and charge the middle sumpence. Given 500 in an audience who buy sixpenny programmes, and the receipt is \$75, most of which would be net profit. It seems shameful that public-spirited managers like Harris and Wyndham should keep up this programme meanness. Fancy Manager Palmer asking a dime for a "bill of the play."

One novelty has appeared in the Provinces. In Uncle Tom's Cabin has been introduced a ballet of negro girls. Bless their tawny and tawdry dress, they do not blacken, but are of the regular, natural type. They prove a great success. They are billed to execute a pas de Texas.

Aprons of recitations. If the Players' Club can induce Mr. Willard some evening to give the members Robert Buchanan's poem touching the wreck of a soul, they will be astonished and delighted.

Any New York manager in search of two "taking" operettas, will find them in two provincial successes—Dolly in two acts and Gipsies in one act. The librettos are quite in the Gipsy vein, and the songs and choruses tumult throughout.

Edward Solomon announces that he will soon join the most noble army of evening entertainers. Curiosity was rife to know if he proposed to set to music and sing Tennyson's "airy fairy Lillan." He says, however, his evening subject will be "How I write and produce my operas." But then the "Song of Solomon" is as old as the Bible.

Another Patti cake two evenings hence at Albert Hall, but the baker's man will not be there—meaning Louis Engel. His song, "Darling Mine," will not be sung, nor will he give that darling the damages she recovered. London is getting ungrateful. There is no such furore for tickets here as the telegrams from St. Petersburg say exists there.

Richard Davey, author of Lesbia, has just finished a tragedy called Holyrood, that a circle of critics—to whom he read it at his luxurious chambers in Buckingham Street, opposite a house once occupied by Peter the Great—have pronounced original and characteristic.

The "Chevalier" Scovell made a good thing by his "strike" at the Lyric Theatre. He now gets \$350 a week and ten per cent. profits. This, as business goes with La Cigale, ought to give him \$600 each Saturday night. This is a large financial jump from a chorister in St. Thomas' Church.

Bocciaudi's second daughter (Patrice, Mrs. George D. Pitman) was buried yesterday in Devonport Cemetery. The boy was saved and will be named George William, after his father and the uncle William, who was killed years ago in a railway accident.

The theatrical clubs here have a story that John L. Sullivan is to essay the crookback tyrant, and fight Richmond with gloves in the last act. O. H.

THE GERMAN STAGE.

LEIPZIG, Oct. 27, 1890.

There are things incidental to German theatrical affairs which Americans would do well to copy. Probably the most noticeable among these is the behavior of the audiences. Big hats trouble no one for hats are never worn in the theatres. Box parties do not annoy music lovers by a constant chatter, in fact, the boxes hold some of the most attentive listeners.

From the time the conductor takes his seat until the final curtain there is nothing but the most perfect attention manifested. The people are there for enjoyment and they certainly get it. The overture is always applauded, just as the individual efforts of the company are, and frequently the ap-

plause takes the form of enthusiasm. To one not accustomed to these things it is sure to give pleasure. The applause here is always discriminating and is not, as it sometimes is in the States, a wild desire to get as much as possible for the price of admission.

The Americans in Leipzig, and there are many, are loud in their approbation of the manner in which the theatres are conducted. It may interest your readers to know that the performance here begins never later than eight P. M. and often as early as six. There is a line of programmes which, in forms the reader which intermission is to be the longest and when that time arrives the entire audience leave their seats and proceed to the foyer connected with which is a restaurant, where refreshments of all kinds may be had. Electric bells in the corridors inform the people when it is time to return, and all go to the seats and settle out the least commotion. A poor house is almost unknown here, the reverse being the rule, for Germans are very fond of the theatre. Everybody goes and it costs little to go. An orchestra seat can be had for three marks, less than seventy-five cents.

On the 14th Tannhauser was given at the New Theatre. It was the weakest performance of opera that we have had this season. Poor Schott struggled bravely through the title role, but it was obviously too much for him. It is really pitiful to hear this wreck of a once fine voice. Perron was not in as good trim as usual and gave an indifferent performance, and all go to the credit of the evening star, which he rendered beautifully. Moran-Olden was dramatic and musical as Elizabeth. Calmbach is never captivating and seemed particularly so as Venus.

The following evening witnessed the third Gewandhaus concert. Fri. Moran-Olden sang and Herr Emil Sauer gave two violin solos. Herr Sauer is so well known to require any extended notice, sufficient to say that he carried his audience with him from first to last. He is always a welcome guest. Although an enthusiastic admirer of Moran-Olden, I cannot refrain from saying that she is heard to better advantage in opera than in concert; there is too much of the concert tone in her singing.

On the 17th, at the theatre, a repetition was given of Der Krieger des Caesars (Michael Ströger). It has been fully treated of in a former letter, and it is only necessary to say that it was presented with the same excellent cast and scenic effects which made its first presentation enjoyable. The Merry Wives of Windsor, the comedy part, a man who plays equally well Wagner's dramas, Papageno is certainly possessed of no ordinary ability. His humor in the Magic Flute was spontaneous and decidedly amusing. The scenery was gorgeous. A canvas waterfall in the last act astonished everybody by going up instead of down. The effect was strikingly ludicrous. Like the innovation in Carmen, mentioned in the last letter, we probably not obtain much favor among audiences, although novelties are always pleasing. The night of the 18th was quite eventful. What with the first concert of the Liszt Verein, The Flying Dutchman at the new theatre, Die Ehre at the old, a large society event in the American colony in the shape of a mask ball and a lesser affair, the evening was quite delectable. Each event detracted somewhat from the attendance at the others.

The new theatre held a smaller audience than it has in many days. It was unfortunate, for the performance was extremely attractive. Our favorite Schepfer was the Hollander, and his splendid impersonation called forth many plaudits. Leipzig has been fortunate enough to produce many artists, but she seldom can keep them, for their worth is recognized by others and it is worth more to them to go elsewhere. Schepfer we have kept for a considerable time and we have reason to be glad, for his work is positively refreshing. It is said that he was for many years on the dramatic stage, and if so that would account for the fact that his impersonations are invariably equally interesting from both the dramatic and the musical standpoint. Frau Calmbach looked charming and gave a pretty performance of Santa, albeit she will occasionally fall short on the key. The scenery was a trifle disappointing.

Die Ehre at the Old Theatre was given by the same cast that had done it a few nights previous at the New. The Liszt Verein was well attended, but the assemblage was neither a very brilliant nor enthusiastic one. The soloists were: Charlotte Huhn, who was styled on the programme as "opera singer from New York"; Robert Freund, of Zürich; May Dramer and Alvin Schröder. The programme was rather long and some of the selections a trifle tedious. Herr Freund is gifted with a wonderful technique and is altogether an interesting performer. Fri. Huhn received the largest share of the applause and she deserved it.

Things are brightening up wonderfully here, and the change is decidedly agreeable. The University has opened for the winter and the students have all returned to town, after a long vacation. Students have a little way in other countries of making things lively, and hence it will not be a cause for wonder that they are the life of this place. We are all on the alert, wondering what they will do next; with their incessant duelling, etc., they are a constant source of wonderment to foreigners.

Your correspondent is the happy possessor of an excellent photograph of Otto Hegner, a souvenir of his last visit here. On the back is his autograph together with his best wishes, conveyed in excellent English.

He is at present in Berlin. The last traces of the Messa have disappeared and we are all correspondingly happy. It is pleasant to know that a year must go by before we have another.

ARTHUR C. PELL.

LETTER LIST.

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PHILADELPHIA.

The Chestnut Street Opera House was filled with a large and fashionable audience to witness Stephens and Solomon's three act comic opera The Red Hussar. The opera did not make a very favorable impression, but Miss Tempest did. She was heartily applauded and recited several times. John A. Mackay, Herbert M. Mose and Miss Holmes did creditable work. Good business. The same co. to 15.

At the Park Theatre Rhea repeated her strong impersonation of Josephine in A. R. Haven's historical drama of that name. The play has been somewhat changed since its last production here, with a view of strengthening its situations and adding to its interest. Rhea's support is more than competent. The work of William Harris as Napoleon, and that of J. M. Francoeur as Talleyrand, are especially commendable. Business good. Faust up to date to 15.

At the Chestnut Street Theatre Bronson Howard's interesting war drama Semandah was again seen and enjoyed by a large audience, which testified by liberal applause that the popularity of the piece has in nowise decreased. The company with but few exceptions is the same as that seen here before. The principal change is the appearance of Nettie Smith as Gertrude Ellingham, and she made an instantaneous hit. Business excellent. Good Old Times to 15.

Lotta attracted a large audience at the Walnut. At the Broad Street Theatre Rosina Vokes and her excellent co. of comedians opened in a triple bill comprising Percy Pennington, The Circus Rider and A Double Lesson. In Percy Pennington Felix Morris carried off the honors. In the last two comedies Miss Vokes was the centre of attraction. The entire performance was praiseworthy. Business fair.

Steele Mackaye's Money Mail was presented at the Grand Opera House for the first time in this city and was received with approbation by a large audience. It contained a number of interesting scenes, notably the drawbridge scene in the fourth act. The company is a good one and the performance smooth. Business good.

At the Arch Mestayer's co. presented The Grab Bag to a good house, and made a decided hit. The Grab Bag contains a few chestnuts but most of the gags are new. There was plenty of fun and some good singing and dancing which seemed to thoroughly satisfy the audience. Business fair.

The National was packed with the numerous friends of Edward Harrigan, to welcome him in the Leather Patch. Harrigan, Annie Neumann, Joe Sparks, John Welch and other favorites of the co. were vociferously applauded. Full houses at every performance.

Nelson's World comb. drew well at the Lyceum week of 15.

At Fortenburgh's Theatre, George Holland and his co. presented Sin and its Shadows to a large house. The performance was good and the audience well pleased. Business good during the week. The Evening was presented at the People's Theatre week of 15 to good business.

Katie Rooney and her co. in Rubbing Over did a fair business at the Continental Theatre week of 15.

At the Kensington, Don Mason in A Clean Sweep was welcomed back to a good house.

Bettie Pitt and Fawcett Welch opened at the South Street Theatre in a comedy-drama called Port, to a good house.

The Central is doing a big business this week with the Night Owls. Some of the performers are very clever.

SAN FRANCISCO.

NOV. 1.

Now that the political season draws to a close, I fancy that the theatres will be better patronized. The more week of the Haul-n-Volter troupe at the Grand, where business is not large, but satisfactory.

The Baldwin reopens with Clara Morris as Camille. Mikado will be given for a week at the Tivoli as the Donor's music was delayed in arriving.

This is the closing night of the Bush of James A. Byrne's Hearts of Oak. Next week the Bush will be devoted to music as a make-shift most likely, as Liberati and his band are here in the city and nothing dramatic is booked at the Bush. Herrmann's Transatlantic does not appear until 15. Then Cleveland's Minstrels, after which the Clemenceau Case and Sebbi Johnston. Kelly & Williams U and I may get in between some of the above bookings.

Brass Monkey remains another week at the California.

Manager David Henderson presented all the members and officials of the Baldwin staff with fitting souvenirs of his memorable Crystal Slipper season at the Grand.

Dorothy Rossone is making a favorable impression as Bianca in The Hunchback at M. Mosca's.

Laura Cresto made an artistic success at the Baldwin in Spray.

Charles Hall is down here from Sacramento, booking some good attractions for the California and the Metropolitan theatres.

After The Magistrate, Led Astray will be presented at the Alcazar.

The Elks' Carnival, Masquerade, at the Pavilion, Thanksgiving Eve, will be a notable event.

James F. Kelly will reappear at the Tivoli in his original role of Ko-Ko in the Mikado.

Anita Fallon and Leo Cooper are an accession to the Orlin-Herrmann Theatre co., and are appearing every Sunday evening at the Baldwin Theatre.

Manager Alfred Bouvier is the hero for the next High Jinks of the Bohemian Club. He has made such excellent arrangements that every Bohemian will be present, and wonder why Sire Bouvier has never been here before.

Charles Hoyt, Frank McKee, Jacob Gottlieb, Alf Ellinghaus, William Kreling, Joseph Hultz, George Walther, L. E. S. Stockwell, Charles Meyer, Charles Rice, John Christies, John Morrissey, Edward Foster and others presented John F. Fium, editor of Music and Drama, with a handsome watch and chain on last Saturday.

Alelaide Brandon entertained the Hanlon-Volter troupe the other evening in honor of her friends in the co. whom she formerly played in Australia. Martin Hayden, the author of Cynopia, which is a Greek spectacular and will be produced at Niblo's Garden, New York, October, 1894, has secured Miss Birdie Craven and Miss Marion Abbott for the Greek daughter and mother, two leading parts. Miss Craven is a rich society lady here, and Miss Abbott is at present playing Crystal with Hearts of Oak.

CINCINNATI.

The season at the new Pike opera House was auspiciously opened. The attendance being extremely large and including some of the most distinguished of Cincinnati's residents. Aunt Jack, presented by A. M. Palmer's excellent co., proved a most entertaining comedy. Joseph Hawthorth whose artistic work in Paul Kanner scored so prominently a hit winning several hearty encores as S. Berkeley Bruns. Elliott Page in the role of Aunt Jack fairly captured the house. The cast included George Backus, Bertha Creighton, Charles Bowser, E. A. Eberle and Charles W. Butler. The play was staged in superb style. Manager Ballenbergh, save as to decorations and coloring, has in no wise changed the interior of the house. The drop curtain, by E. T. Harvey, is an attractive feature, the principal part of the canopy being occupied by a shimmering piece of satin drapery on which is illustrated the flight of Pegasus goddess of Spring, and surrounding the satin are golden velvet curtains elaborately embroidered.

The house is brilliantly illuminated by electricity and the foyer is rendered attractive by a collection of splendid portraits (Landy's of Booth, Forrest, Mary Anderson, McCullough, Barrett, and others. Joseph Wheeler and Adelaide Moore 1893. The Mask of Life 17 1/2.

Emmet, as usual, filled the Grand to repletion during the week of 15 in Uncle Joe or Fritz in a Mad House. Encores were numerous. Helen Sedgwick played the part of Colie Parker as aptly as Robert Mantel week of 10 1/2. In The Korsican Brothers. The City Directory 15 1/2.

Aldmore and Vale's spectacular piece, The Twelve Temptations, provided a deal of attraction at Henck's during the week of 15. Minnie Conway, Mae Estelle and Ida Abrams divided the acting honors of the week, while the gymnastic specialties of the Vladimir Brothers and Madame Deon's hazardous ladder act rendered the vaudeville portion of the entertainment unusually attractive. The Pauline dall opera co. in Amorita and Ermine week of 15 1/2, followed 16 1/2 by the Hendrix Hudson co.

Minstrelsy had an inning at Haylin's during week of 15, and the Primrose and West co. can be credited with having scored a success. The Big Four's act was nightly encores. Donnelly and Tarnard in Natural Gas 15 1/2. Siberia 16 1/2.

The Wilbur opera co. is still pursuing the even tenor of its way or words to that effect at Harris. Past week's repertoire embraced The Two Vagabonds, Billie Taylor and Fra Diavolo. Week of 15 will be devoted to Merry War, Princess of Trebizond and Bohemian Girl, presented by the Wilbur Opera co.

The week of 15 at the People's afforded Cincinnati an opportunity of witnessing a first-class vaudeville performance at the hands of the City Club Burlesque and Novelty co. The specialties of Bryant and Wells, Jennie Macco, Wilson and Davenport and Ray Reynolds, were above the average. The Hyde and Behman Specialty co. week of 15 1/2. May Howard Burlesque co. 16 1/2.

The injunction suit instituted by the Boston Ideal management versus Louis Ballenbergh, of the Pike Opera House, to restrain the Aunt Jack co. from appearing week of 15 was dismissed Oct. 10. Manager Fawcett will be charged with the suit against Ballenbergh and Crosby for damages.

Lew Dockstader's clever act is a bright particular feature of the Primrose and West Minstrels.

Advices from Asheville, N. C., indicate no decided improvement in Prof. Adam Weber's condition, and it is scarcely probable that the popular orchestra leader will be seen this season at Henck's.

Manager Haylin has engaged Maudie Leigh, vocalist, and George Roeder, comedian, for the Pair of Jacks co. The latter will begin his season at Chicago 15 instead of 16 as originally contemplated.

Charles E. Shepard has been appointed stage manager of Kohl and Middleton's Vine Street Minstrel.

The staff of the Pike Opera House includes Powell Crosby, proprietor; Louis Ballenbergh, manager; E. T. Harvey, scenic artist; A. J. Hottelheimer, two-act; James Pierpont, chief door-keeper; Henry Froelich, leader of orchestra; Lew Baker, chief lithographer, and Atlas Reelster, stage manager.

BROOKLYN.

Cora Tanner Sinn had a most cordial greeting from a select audience at the Park Theatre when she appeared for the first time in Brooklyn in her successful play, One Error. The young actress was at her best and won frequent applause, receiving floral tributes in abundance at the end of the second act. One of these designs was bound with a rope, in memory of Miss Tanner's recent escape from fire. E. H. Schorn is at the Park this week as the Master of Good-byes. Rudolph Aronson Comedians Opera co. in Madame Angot 15 1/2.

Bobby Taylor drew well at the Grand Opera House week of 15 in An Irish Arab. Oliver Doud Byron in The Plunger 15 1/2. Roland Reed next in Lead Me Your Wife.

Hyde and Behman's new theatre was auspiciously opened to a good-sized audience with Sam Devere's co. as the attraction. This large and handsome playhouse is said to be beyond any vaudeville house in the country in design and finish. The boxes are artistically arranged and draped and the decorations are in the Moorish and Romanesque style. A good list of attractions are billed for this house for the season.

At Holmes' Star Theatre Champion John L. Sullivan and Duncan Harrison appeared each night and three matinee week of 15 to enthusiastic audiences. Money Mail will be interpreted by a good co. to 15.

The City Directory had good patronage at the Academy of Music, Election day and evening.

Henry M. Schuchman will lecture at the Academy 17 under the auspices of the Brooklyn Homeopathic Hospital.

BROOKLYN, E. D.

The Emma Juch opera co. was to have played at the Lee Avenue Academy during the week ending 15, but Messrs. Berger and Price received a telegram on Sunday night that Miss Juch was very ill in Orange, so Messrs. Locke and Davis substituted M. B. Curtis, in the Shuteen, who played to good business during the entire week. Cora Tanner in One Error 15 1/2.

Louis Aldrich in The Editor crowded the Amphion at every performance week ending 15. He was strongly supported. Madam Mitchell in repertoire week of 15 1/2.

Daniel Sully in The Millionaire packed Proctor's Novelty nightly week ending 15. Ada Gray in East Lynne 15 1/2.

The Grand Burlesque co. crowded George McLaughlin's Grand Theatre week ending 15. Irwin Brothers Specialty co. 15 1/2.

The Atkinson Comedy co. in Peck's Bad Boy did a good business week endings at Hickey's New Lyceum. Time Will Tell 15 1/2.

DETROIT.

Gillette's new comedy farce, All The Comforts of Home, played a splendid engagement 15. The co. is the finest and the most evenly balanced one that we have seen here for some time. The best acting was done by Henry Miller as the young nephew, William Edwards as the hen-pecked, but gay old husband, Maud Haslan as the bewitching opera-singer, and Morris Greenbaum as Mrs. Bender. The first and last acts are not equal in strength to the second and third. The third elicited a continual round of laughter. The latter part of the week Lawrence Barrett supported by Miss Gale appeared to splendid houses. Mr. Barrett has improved wonderfully since his last appearance here, having subdued his ranting propensities, which were otherwise perfect work. Miss Gale is a fine leading lady. She is graceful in action, reads well, has a fine figure and a bright and expressive face. John A. Lane, an old Detroit, or rather Windsorite, as he lives just across from us, does excellent work. The Old Homestead opened Monday night to a large audience and met with a hearty reception.

It is the first time this play has been given here, and it is evidently about as popular as it is in New York where it has been running so long. Of course, when one comes to analyse it, it can be picked to pieces easily, but at the same time, it has a moral, does good, and gives pleasure. Archie Bowd as Uncle Josh was very good, indeed, and could not have been improved upon even by the original Ben Thompson. The singing was excellent, and the entire performance was perfectly satisfactory, and no question but that it will do a large week's business. Next week J. K. Emmett and Annie Piskley.

Thorne and Rice in Aunt Bridget at the Lyceum Theatre filled the house at nearly every performance. A Straight Tip opened Monday night to a good house. Emma Hatley made a very favorable impression.

The Astorstrom in Annette, the Dancing Girl, opened at Whitely's to a large house. This play will be given four nights during the week, alternating with her other piece, A Little Bawdy. The Electric Quartette rendered some excellent music, and H. F. Adams took the part of the old dandy very artistically.

Archie Bowd, who plays the part of the old farmer Benjamin Thompson's part in the Homestead, jokes that his conception of the part is entirely original, and he never saw Mr. Thompson until after he had played it. He then saw at once it would be in bad taste to try to imitate Mr. Thompson in the part, inasmuch as he would always be considered as an imitator, so he tried to work out his ideas as differently from Mr. Thompson's as he could, and it must be said in his favor, that he is successful to the part and was as satisfactory as Mr. Thompson himself.

Mrs. Frank Leslie lectured at the Detroit Light Infantry Armory on Monday night, before a medium-sized audience, but did not create the furor that was expected.

BALTIMORE.

The excitement consequent upon the recent elections had a bad effect upon the business of all the theatres week ending 15.

Booth and Barrett in Merchant of Venice opened at Albion's New Theatre before an audience largely composed of the elite of the city. The scenic appointments were, if anything, superior to those of Irving's production. Miss Hale rendered excellent support, and received the warmest praise from the audience here, where she is a favorite. Hamlet on Tuesday and Othello on Wednesday, to the largest house of the week. The Lyceum is acknowledged by all to be the handsomest and most artistically decorated theatre ever built here, and equal in every respect to any of its size in this country. Booth and Barrett continue during the week of 15 1/2.

Castors in the Air drew large audiences to Harris' Academy of Music week ending 15. On Tuesday night the Johns Hopkins University students took possession of the house, and exchanged gags with the Wolf Hopper in the usual college style. Duncan B. Harrison and John L. Sullivan week of 15 1/2 in Hysterical Heats and William Hands.

Howard Atherton and Star Specialty co. did a good business at the Opera House week ending 15.

Oliver Byron presented The Plunger at Holiday Street Theatre to good business week ending 15. This play was specially written for Mr. and Mrs. Byron, who in their respective roles of Dexter Dick and the Widow Clover make the most of exciting situations, seconded by many realistic effects such as elevated railways, locomotives, real rain storms, and all the modern paraphernalia of an exciting melodrama. The Limited Mail week of 15 1/2.

Singing, dancing and Irish fun are the features of True Irish Hearts, which did a fair business at Fortenburgh's Temple Theatre week ending 15. The Runaway Wife week of 15 1/2.

The American Four comb. and the champion feather-weight, George Dixon, to big business week ending 15. The London Gaiety Specialty co. week of 15 1/2.

Irish Luck with C. C. Magee in the leading role did a moderate business at the Front Street Theatre week ending 15.

The students of Johns Hopkins University have assisted Booth and Barrett, as supernumeraries.

The reception given by John W. Albion, on Saturday Nov. 1, at the new Lyceum Theatre to the press, was another example of his unbounded hospitality and good fellowship. The main feature of the new theatre is a lasting monument to his liberality and excellent judgment.

ST. LOUIS.

Rose Coghlan played a very successful week's engagement at the Olympic Theatre 15. McKee Rinkin in his new play The Canuck 15 1/2.

Mr. Barnes of New York was the attraction at the Grand Opera House week commencing 15. The play was splendidly put on and received the recognition it deserved when given by such a capable co. Stuart Robson in The Henrietta 15 1/2.

W. A. Brady's After Dark at Pope's Theatre also did a big business. The co. was a good one, and the scenery was remarkably fine, the Thames scene in particular being startling and natural. Nellie M. Jones in Chain Lightning 15 1/2.

A bunch of Kops at Henck's Theatre created many laughs and drew good audiences. Devil's Mine 15 1/2.

Fleming's Around the World in Eighty Days did an excellent business at the Standard Theatre. Rose Hill Folly 15 1/2.

Manager Rott's stock co. of German actors won additional laurels in both their dramatic and operatic performances week of 15. A Fallen Star and Lost Honor were given. Their performances are presented at the Entertainment Hall, Exposition Building. They are in financial straits, though, owing to lack of support by the Germans in St. Louis, and may have to disband if efforts are not made to give them a greater audience.

Elaine Ellison (Miss Georgia) Davids left the World's Fair co. at the close of the engagement here. She had several offers from other parties, but will in all probability accept one from the Buff Opera co. now in Chicago. She left for that city 15.

Addie Eddison, who resigned from the World's Fair co. before their engagement here, has accepted an offer from Hallen & Hart's later on 15.

Cora Marcean, who wrote a play called For Russia, produced here at the Grand Opera House last Spring, by local talent, has accepted an offer from Ray Haskell, who is playing Little Countess, and will leave to join that co. in a few days.

W. S. Smith, one of the prominent managers of The Bungalow co., made a flying visit to his home here 15.

LOUISVILLE.

Stuart Robson in The Henrietta is drawing crowded houses at Macaney's. The Wife and The Corsair week of 15 1/2.

At the Temple Out of Sight was presented 15. John T. Magee and the LaVerde Sisters have ample opportunity for the display of their specialties. The piece is a fair type of its kind, neither very good nor the reverse. The McCullough Opera co. will fill out the remainder of the week in Clover and The Seven Snubbers. Barry and Fay next.

The Private Secretary at Harris' with R. I. Dostan in the leading role is attracting large business.

At the New Buck the London Gaiety Girls co. is tiling the house to the doors. A first-class variety bill is offered. The demand for a dramatic contingent is not in full force at every performance.

J. K. Emmet's dog "Parliament" was sick during the star's engagement at Macaney's. John A. Segar ten's "Fido" made its debut in Fritz in a Mad House, and barring natural stage fright, acquitted itself well. The next move will be for Mr. Stratton to have a play written around "Fido."

Stuart Robson is building high hopes of success for his new plays. In speaking of play-writing he uttered the following: "I would rather have the judgment of Joseph Jefferson on a play than that of any man living."

Walter Mathews, Louisville's ambitious young actor, was in town several days, after an experience with a co. that went to pieces somewhere in the Southwest. He has gone out with the Woman Against Woman co., which recently appeared at Harris', playing the leading male part.

William M. Hill has returned to the city, and is again engaged in newspaper work. His advice is that Julia Marlowe's health is such that she will probably not play again this season.

The Commercial is publishing a series of interesting reminiscences of the career of W. H. Crane, written by himself. Manager Macaney has hanging in the lobby at Macaney's a picture of a group of members of the Hiram Opera co., taken years ago. Mr. Crane and Charles H. Drew were members of that organization.

Mr. Crane was the buffo, and Mr. Drew was the tenor. —CORKY EDITOR.

PITTSBURG.

The Great Metropolitan did a fair business at the Grand Opera House during the week ending 15. Hanlon's Superba 15 1/2.

The Bottom of the Sea did a good business at the Byron Theatre week ending 15. White Slave 15 1/2.

Hyde's Star Specialty co. drew crowds nightly to the Academy of Music. Howard's Burlesque co. 15 1/2.

Woman Against Woman pleased very large audiences week ending 15; Bennett-Monilton Opera co. in repertoire 15 1/2.

The Duguesne Theatre is rapidly nearing completion, and everything points favorably to the opening of that house early in December.

KANSAS CITY.

Frank Daniels in Little Jack amused good-sized houses week ending 15.

The Charity Ball found favor with good audiences last week at the Lyceum. The company presenting it was a good one, and gave a fine performance.

The engagement of the Buff Opera co. at the Warbler Grand week of Oct. 27 was a very unusual one. The co. was competent, but as old pieces were given, the public did not seem inclined to patronize them. Last week King's World's Fair had only a fair run. While there are some good individual features in the performance, on the

whole, the play is commonplace. This week Dixey, Williams & Orr's company gave a good vaudeville performance at the Ninth Street last week, and had good patronage throughout the week.

Alone in London did a fine business at the Midland week of 15.

JERSEY CITY.

The English melodrama, My Jack, was presented at the Academy of Music week of 15. Considering the political excitement, the management was prosperous. The title role was well sustained by Walter Sandford, and the remainder of the cast was capable. Shenandoah week of 15 1/2.

CLEVELAND.

Kabanka at the Lyceum to good business week of 15. Charles W. Ravel, the clown, did excellent work. My Aunt Bridget 15 1/2.

Large houses greeted Hanlon's Superba at the Opera House week of 15. Sol Smith Russell in A Poor Relation 15 1/2.

A Cold Day had full houses all the week at the Star. City Club Burlesque 15 1/2.

Siberia drew largely at Jacobs'. N. S. Wood 15 1/2.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE. CITY OPERA HOUSE: Maudie Leigh and George Roeder to small audience.

ANNISTON. NORTH STREET THEATRE: Edward R. Mawson and co. in A Fair Rebel to fair business.

DECATUR. ECHO'S OPERA HOUSE: Parti Rosa in her new play, Imp, to the largest and most appreciative audience of the season 15.

MOBILE. MOBILE THEATRE: The Warde-Bowers co. merits the best of patronage but business here was poor. William Redmond 15. A presented Hermine and The Bells to light business.

ARKANSAS.

FORT SMITH. GRAND OPERA HOUSE: Mattie V. Ketchum to fair house.

LITTLE ROCK. CAPITAL THEATRE: Larking to fair business for two nights ending 15.

CALIFORNIA.

SAN BERNARDINO. GRAND OPERA HOUSE: Cleveland's Colored Minstrels to packed houses 15.

COLORADO.

DENVER. TABOR H. E. Dixey is said to have averaged \$500 to \$600 nightly during his engagement here. Seven Ages was the big card. It is finely staged, and Dixey has a "fat" part. Crystal Slipper opened 15 to a packed house. NEW BROADWAY: The week closing 15 was a fair success with Herrmann's co. as the attraction. The Transatlantic's programme contains many meritorious features, the most notable of which is Holloway in his ladder act. The other acts are even-class, and the singing and dancing very fair. A Trip to Chinatown opened 15 to a large audience. Williams and Kelly in Von and Inest. —FIDELITY STREET THEATRE: Newton Heers did a light business week ending 15 with Lost in London, Enoch Arden and Louis XI. Goodway. Elitch and Schilling's Minstrels opened 15 to a good house, which would have been crowded had not the counter attractions possessed such immense drawing powers.

Mr. Elitch has fitted up the troupe in excellent shape, and after a tour of the State it goes to the Northwest. —ITEMS: I wonder why it is that Herrmann continues to keep that tiresome individual, Bert Tholen, on his payroll? His acts are even-class, stupid this season than last. The veteran F. E. Barnum is still visiting his daughter, Mrs. Binfield. He is said to have invested \$50,000 in Denver realty.

Manager McCurt has leased the new theatre in Pueblo for five years. This makes fourteen theatres in his Silver Circuit. Edwin Fox started his professional career in Denver in the halcyon days of the Palace Comique, etc. He's out of sight now.

LEADVILLE. TABOR OPERA HOUSE: A Trip to Chinatown to S. R. O. Harry Conner is an old Leadville favorite, and was the recipient of several bouquets.

CONNECTICUT.

NEW LONDON. LYCEUM THEATRE: Annie Ward Tiffany in The Step-Daughter 15; co. and play good.

NEW HAVEN. PROCTOR'S OPERA HOUSE: Ivy Leaf matinee and evening 15 to good business. Fanny Davenport in Fedora at advanced prices to a full house 15.

NEW BRITAIN. OPERA HOUSE: Thomas E. Seaton for three nights ending 15 to fair business.

MIDDLETOWN. M. DEXTER OPERA HOUSE: Balmoral Choir to a small audience, election night. Dear Little Shamrock 15; poor business.

HARTFORD. PROCTOR'S OPERA HOUSE: Power's Ivy Leaf drew fairly week Oct. 31-1. Marie Wainwright in Twelfth Night with an excellent supporting co. drew fashionable audiences 15 1/2. The scenery was remarkably good.

MERIDEN. DELEVAN OPERA HOUSE: Kate Clayton in Sea of Ice to fair business 15. Fanny Davenport in Fedora to good business 15. Isabel Morris in A Whirl to light business 15 1/2.

BRIDGEPORT. HANCOCK OPERA HOUSE: Ed. Harrigan in Leather Patch and Squatter Sovereign to good business. Mr. Harrigan has surrounded himself with an excellent co. The orchestra led by Dave Graham was an innovation which was appreciated by the audience. —PROCTOR'S GRAND OPERA HOUSE: Isabel Morris presented in A Whirl 15 to light business. Fedora as presented by Fanny Davenport 15 was a treat to our theatregoers, who turned out in large numbers. The Bancroft Opera co. reorganized, and now under the management of C. J. Belknap, local manager of Proctor's Theatre, gave their first performance in this city 15. The opera was the ever popular Mascotte. After playing a few dates in this vicinity, the co. will go to Spokane Falls direct. Henry Jennings, late manager of the production of Nero with the Barnum Show, will accompany the co. as manager.

TORRINGTON. OPERA HOUSE: Dear Little Shamrock to fair business 15.

DELAWARE.

WILMINGTON. GRAND OPERA HOUSE: Richard Golden in Old Jed Proddy drew S. R. O. houses 15. The Harle-Von Leer comb. in On the Frontier 15 1/2 to good business. Little Lord Fauntleroy pleased two large audiences 15. ACADEMY OF MUSIC: Go-Work-Go Mshawk in The Indian Mail Carrier attracted fair houses 15 1/2. Ada Gray in East Lynne played to good houses 15 1/2.

GEORGIA.

SAVANNAH. SAVANNAH THEATRE: Effie Ellsler in Miss Manning to good business 15.

MACON. ACADEMY OF MUSIC: The Fast Mail to a large and disappointed audience.

AMERICUS. GLOVER'S OPERA HOUSE: Colored Aristocracy 15; large and very much disappointed audience.

AUGUSTA. GRAND OPERA HOUSE: Effie Ellsler in Miss Manning to a good house 1

THE NEW YORK DRAMATIC MIRROR.

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach The Mirror office on the days specified will not be published.

PHILADELPHIA.

The Chestnut Street Opera House was filled with a large and fashionable audience to witness the performance of the new opera, "The Red Hussar." The opera did not make a very favorable impression, but Miss Temperley did. She was warmly applauded and received several bouquets. John A. Murray, Herndon Mowbray and Miss Holmes did reliable work. Good business. The same notes.

At the Park Theatre Rhea repeated her strong impersonation of Josephine in A. R. Haven's historical drama of that name. The play has been somewhat successful since its last production here, with a view of strengthening its situation and adding to its interest. Rhea's support is more than competent. The work of William Harris as Napoleon, and that of J. M. Franchou as Talleyrand, are especially commendable. Business good. Faint up to date.

At the Chestnut Street Theatre Bronson Howard's interesting play "The Sign of the Cross" was again seen and enjoyed by a large audience, which testified by liberal applause that the popularity of the piece has in no wise decreased. The company with but few exceptions is the same as that seen here before. The principal change is the appearance of Nettie Tennant as Gertrude Editham, and she made an instantaneous hit. Business excellent. Good times.

At the Broad Street Theatre Rosina Vokes and her excellent company of comedians opened in a triple bill comprising "Perry Pendragon," "The Circus Rider" and "A Double Lesson." In "Perry Pendragon," Felix Morris carried off the honors. In the last two comedies Rosina Vokes was the center of attraction. The entire performance was praiseworthy. Business fair.

Steele Mackay's Money Mad was presented at the Grand Opera House for the first time in this city and was received with approbation by a large audience. There are some interesting scenic effects, notably the dramatic scene in the fourth act. The company is a good one and the performance is smooth. Business good.

At the Arch Mowbray's co. presented The Grab Bag to a good house, and made a decided hit. The Grab Bag contains a few chestnuts but most of the gags are new. There was plenty of fun and some good singing and dancing. Business fair.

The National was packed with the numerous friends of Edward Harrigan, to welcome him in the leather patch. Harrigan, Annie Yeomans, Joe Sparks, John Welch and other favorites of the co. were vociferously applauded. Full houses at every performance.

Neelson's World Combs drew well at the Lyceum week of 10-11.

At Forrester's Theatre, George Holland and his co. presented "Sun and Shadows" to a large house. The performance was good and the audience well pleased. Business good during the week. The Racinester was presented at the People's Theatre week of 10-11.

Katie Krome and her co. in "Bubbling Over" did a fair business at the Continental Theatre week of 10-11.

At the Kensington, Dan Mason in "A Clean Sweep" was welcomed back. Business fair.

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SAN FRANCISCO.

Nov. 1.

Now that the political season draws to a close, I fancy that the theatres will be better patronized. One more week of the Hamilton-Volter troupe at the Grand, where business is not large, but satisfactory. The Baldwin reopens with Clara Morris as Camille.

Mikado will be given for a week at the Tivolis as the Dorset v music was delayed in arriving. This is the closing night at the Bush of James A. Herne's Hearts of Oak. Next week at the Bush will be devoted to music as a make-shift, most likely as Liberator and his band are here in the city and nothing dramatic is looked at the Bush. Herne's Transatlantic does not appear until 10. Then Cleveland's Minstrels, after which The Clemenceau and Sevil Johnson. Kelly & Williams U and Lmay get in between some of the above bookings.

Brass Monkey remains another week at the California.

Manager David Henderson presented all the members and officers of the Baldwin staff with fitting souvenirs of his memorable Crystal Slipper season at the Grand.

Dorothy Kossmore is making a favorable impression as Bianca in The Hunchback at Morosco's. Laura Crooks made an artistic success at the Baldwin in Spray.

Charles Hall is down here from Sacramento, booking some good attractions for the Clinton and the Metropolitan theatres.

After The Magistrate, Led Astray will be presented at the Alcazar.

The Elks' Carnival Musical, at the Pavilion, Thanksgiving week, will be a notable event.

James I. Kelly will reappear at the Tivoli in his original role of Ko-Ko in the Mikado.

Anita Fallon and Leo Cooper are an accession to the Otis-German Theatre co. and are appearing every Sunday evening at the Baldwin Theatre.

Manager Alfred Bouvier is the sire for the next high jinks of the Bohemian Club. He has made such excellent arrangements that every Bohemian will be present, and wonder why Sire Bouvier has never been here before.

Charles Hoyt, Frank McKee, Jacob Gottlieb, Alr Ellinghouse, William Keeling, Joseph Hult, George Wallendorf, L. R. Stockwell, Charles Meyer, Charles Riggs, John Grier, John Morrissey, Ed. Ward Foster and others presented John P. Thrum, editor of "Music and Drama," with a handsome watch and chain on last Saturday.

Adelaide Brandson entertained the Hamilton-Volter troupe the other evening in honor of her friends in the co. whom she formerly played with in Australia.

Martin Hayden, the author of "Conquerra," which is a Greek spectacular and will be produced at Niblo's garden, New York, October, 1901, has secured Miss Birdie Craven and Miss Marion Abbott for the Greek daughter and mother, two leading parts. Miss Craven is a rich society lady here, and Miss Abbott is at present playing Crystal with Hearts of Oak.

CINCINNATI.

The season at the new Pike Opera House was auspiciously opened, the attendance being extremely large and including some of the most distinguished of Cincinnati's residents. Aunt Jack, presented by A. M. Palmer's excellent co., proved a most entertaining comedy. Joseph Hawthorth whose artistic work in Paul Kanavar scored so prominently in winning several hearty encores as S. Berkeley Brim-Follett faced in the role of Aunt Jack fairly captured the house. The cast included George Backus, Bertha Creighton, Charles Bowser, E. A. Elbert and Charles W. Butler. The play was staged in superb style. Manager Ballenberg, save as to decoration and coloring, has in no wise changed the interior of the house. The drop curtain, by E. T. Harvey, is an attractive feature, the principal part of the canvas being occupied by a shimmering piece of satin drapery on which is illustrated the flight of Pegasus goddess of Spring, and surrounding the satin against velvet curtains elaborately embroidered.

The house is brilliantly illuminated by electricity and the foyer is rendered attractive by a collection of splendid portraits (Landry, of Booth, Forrest, Mary Anderson, McLaughlin, Barrett, and others, Joseph Whelan and Adelaide Moore 1901). The Mass of Life 1901.

Emmett, as usual, filled the Grand to repletion during the week of 10-11 in Uncle Sam or Fritz in a Mad House. Emment's were numerous. Helen Seidman played the part of Collier Parker as epically. Robert Marshall week of 10-11 in The Corsican Brothers. The City Directory 1901.

Tellme and Vale's spectacular piece The Twelve Temptations provided a decided attraction at Benck's during the week of 10-11. Minnie Conway, Mae Estelle and Ida Abrams divided the acting honors of the week while the grandiose spectacles of the Vladimir Brothers and Madame Benck's hazardous ladder act rendered the vaudeville portion of the entertainment unusually attractive. The Pauline dall Opera co. in Amorita and Ermione week of 10-11 followed 10-11 by the Mendrix Hudson co.

Minerley had an inning at Harlin's during week of 10-11, and the Primrose and West co. can be credited with having staged a success. The Big Bear act was highly enjoyed. Donnelly and Gerard in Natural Gas 10-11. Siberia 10-11.

The Wilbur Opera co. is still pursuing the even tenor of its way or words to that effect at Harlin's. Past week's repertoire embraced The Two Vagabonds, Billie Taylor and Pauline. Week of 10-11 embraced The Boy and the Girl. The Wilbur Opera co. is still pursuing the even tenor of its way or words to that effect at Harlin's.

The week of 10-11 at the People's afforded Cincinnati an opportunity of witnessing a first-class vaudeville performance at the hands of the City Club Baroque and Novelties. The specialties of Bryant and Wells, Jennie Mason, Kismet and Benjamin and Ray Reynolds were above the average. The Hyde and Belman Spe. acty co. week of 10-11. May Howard Burlesque co. 10-11.

The injunction suit instituted by the Boston Ideal management versus Louis J. Ballenberg, of the Pike Opera House, to restrain the Aunt Jack co. from appearing week of 10-11 was dismissed Oct. 27. Manager Foster will, it is claimed, now file suit against Ballenberg and Crozier for damages.

Low DeKaster a clever act is a bright particular feature of the Primrose and West Minstrels.

Advices from Asheville, N. C., indicate no decided improvement in Prof. Adam Webster's condition, and it is scarcely probable that the popular Astoria Theatre will be sent this season at the Pike's.

Manager Harlin has engaged Maudie Leigh, vocalist, and George Becker, comedian, for the Pair of Jacks co. The latter will begin its season at Chicago instead of as originally contemplated.

Charles E. Shepard has been appointed stage manager of Kahl and Middleton's Vine Street Minstrel.

The staff of the Pike Opera House includes Powell Crozier, proprietor; Louis Ballenberg, manager; E. I. Harvey, scenic artist; A. J. Hottesheimer, treasurer; James Pierpont, chief door-keeper; Henry Froehlich, leader of orchestra; Lew Baker, chief lithographer; and Elias Reeder, stage manager.

BROOKLYN.

Cora Tanner Sinn had a most cordial greeting from a select audience at the Park Theatre 3, when she appeared in the first time in Brooklyn in her successful play, One Error. The young actress was at her best and won frequent applause, receiving floral tributes in abundance at the end of the second act. One of these designs was bound with a rope, in memory of Miss Tanner's recent escape from fire. E. H. Southern is at the Park this week as the Master of Woodstock. Randolph Aronson comes over from St. Louis in Madame Angot 10-11.

Bobby Taylor drew well at the Grand Opera House week of 10-11 in An Irish Arab. Oliver Doud Byron in The Plunger 10-11; Roland Reed next in Lend Me Your Wife.

Hyde and Behman's new theatre was auspiciously opened to a good-sized audience at the San Devotee 10-11. The new theatre is a fine one and handsomely playhouse is said to be beyond any vaudeville house in the country in design and finish. The boxes are artistically arranged and draped and the decorations are in the Moorish and Romanesque style. A good list of attractions are billed for this house for the season.

At the Theatre Champion John L. Sullivan and Duran Harrison appeared each night and three matinee week of 10-11 to enthusiastic audiences. Money Mad will be interpreted by a good co. 10-11.

The City Directory had good patronage at the Academy of Music, Election day and evening. Henry M. Stanley will lecture at the Academy 12 under the auspices of the Brooklyn Homeopathic Hospital.

BROOKLYN, N. Y.

The Emma Inch Opera co. was to have played at the Lee Avenue Academy during the week ending 10-11, but Messrs. Brown and Price received a telegram on Sunday night that Miss Inch was very ill in Orange, so Messrs. Locke and Davis substituted M. B. Curtis, in the Shanties, who played to good business during the entire week. Cora Tanner in One Error 10-11.

Louis Aldrich in The Editor crowded the Amphion at every performance week ending 10-11. Strongly supported. Maggie Mitchell in repertoire week of 10-11.

Daniel Sully in The Millionaire packed Proctor's Novelty nightly week ending 10-11. Ada Gray in East Lynne 10-11.

The Gaiety Burlesque co. crowded George McLeary's Grand Theatre week ending 10-11. Irwin Brothers Specialty co. 10-11.

The Atkinson Comedy co. in Peck's Bad Boy did a good business week ending 10-11 at Hickey's New Lyceum. Time Will Tell 10-11.

DETROIT.

Gillette's new comedy farce, All The Comforts of Home, played splendid engagement 10-11. The co. is the finest and the most evenly balanced one that we have seen here for some time. The best acting was done by Henry Miller as the young nephew, William Edwards as the hen-pecked, but gay old husband, Maud Haslam as the bewitching opera-house and Marie Greenbaum as Mrs. Bender. The first and last acts are not equal in strength to the second and third. The third elicited a continual round of laughter. The latter part of the week Lawrence Barrett supported by Miss Gale appeared to splendid houses. Mr. Barrett has improved wonderfully since his last appearance here, having subdued his ranting propensities, which marred his otherwise graceful work. Miss Gale is a fine leading lady. She is graceful in action, ready with a fine figure and a bright and expressive face. John A. Lane, an old Detroit, or rather Windsorite, as he lives just across from us, does excellent work. The Old Homestead opened Monday night to a large audience and met with a hearty reception. This is the second time that this play has been given here. It is so identical about as popular as it is in New York where it has been running so long. Of course, when one comes to analyse it, it can be picked to pieces easily, but at the same time, it has a moral, does good, and gives pleasure. Archie Boyd as Uncle Josh was very good, indeed, and could not have been improved upon even by the original Ben Thompson. The singing was excellent, and the entire performance was perfectly satisfactory, and no question but that it will do a large week's business. Next week J. K. Emmett and Annie Piskley.

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Uth Axstrom in Annette, the Dancing Girl, opened at Whitney's to a large house. This play will be given four nights during the week. The play with her other piece, A Little Body. The Electric Quartet rendered some excellent music, and H. E. Adams took the part of the old dapper very artistically.

Archie Boyd, who plays the part of the old farmer Deuman Thompson's part in The Old Homestead, states that his conception of the part is entirely original, and he never saw Mr. Thompson until after he had had it. He then saw at once that it would be in his best interest to imitate Mr. Thompson in the part, inasmuch as he would always be considered as an imitator, so he tried to work out his ideas differently from Mr. Thompson's as he could, and it must be said in his favor, that he is doing it equal to the part, and was as satisfactory as Mr. Thompson himself.

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Mrs. Frank Leslie lectured at the Detroit Light Infantry Armory on Monday night, before a medium-sized audience, but did not create the furor that was expected.

BALTIMORE.

The excitement consequent upon the recent elections had a bad effect upon the business of all the theatres week ending 10-11. Booth and Barrett in Merchant of Venice opened at Albion's New Lyceum Theatre before an audience largely composed of the elite of the city. The scenic appointments were, if anything, superior to those of Irving's production. Miss Gale rendered excellent support, and received the warmest praise from her admirers here, where she is a favorite. Hamlet on Tuesday and Othello on Wednesday, to the largest house of the week. The Lyceum is acknowledged by all to be the handsomest and most artistically decorated theatre ever built here, and equal in every respect to any of its size in this country. Booth and Barrett continue during the week of 10-11.

Castles in the Air drew large audiences to Harris' Academy of Music week ending 10-11. On Tuesday night the Johns Hopkins University students took possession of the house, and exchanged gags with the Wolf Hopper in the usual college style. Duncan B. Harrison and John I. Sullivan week of 10-11 in Forest Hearts and Wilkie Harris.

Howard Atter again star specialty co. did a good business at the Opera House week ending 10-11. Oliver Byron presented The Plunger at Holiday Street Theatre to good business week ending 10-11. This play was specially written for Mr. and Mrs. Byron, who in their respective roles of Dexter Duff and Widow Clough make the most of exciting situations, seconded by many realistic effects such as associated railways, locomotives, real rain storms, and all the modern paraphernalia of an exciting melodrama. The Limited Mail week of 10-11.

Singing, dancing and Irish fun are the features of True Irish Hearts, which did a fair business at Forrester's Temple Theatre week ending 10-11. The Kinnaw Week of 10-11.

The American Four combs and the champion feather-weight, George Dixon, to big business week ending 10-11. The London Gaiety Specialty co. week of 10-11.

Irish Luck with C. C. Magee in the leading role did a moderate business at the Front Street Theatre week ending 10-11.

The students of Johns Hopkins University have ably supported Booth and Barrett, as supernumeraries.

The reception given by John W. Albion, on Saturday Nov. 1, at the new Lyceum Theatre to the press, was another example of his unbounded hospitality and good fellowship. The magnitude of the new theatre is a lasting monument to his liberality and excellent judgment.

ST. LOUIS.

Rose Coghlan played a very successful week's engagement at the Olympic Theatre 2. McKee Rankin in his new play The Canuck 10-11.

Mr. Barnes of New York was the attraction at the Grand Opera House week commencing 10-11. The play was splendidly put on and received the recognition it deserved, when given by such a capable co. Stuart Robson in The Henrietta 10-11.

W. A. Brady's After Dark at Pope's Theatre also did a big business. The co. was a good one, and the scenery was remarkably fine, the Thomas scene in particular being startling and natural. Nellie Hunt in Chain Lightning 10-11.

A bunch of kids at Harlin's Theatre created many laughs and drew good audiences. Devil's Mine 10-11.

Fleming's Around the World in Eighty Days did an excellent business at the Standard Theatre. Rose Hill Folio 10-11.

Manager Rick's stock co. of German actors won additional laurels in their dramatic and operatic performances week of 10-11. A Fallen Star and Lost Honor were given. Their performances are presented at the Entertainment Hall, Exposition Building. They are in financial straits, though, owing to lack of support by the Germans in St. Louis, and may have to disband if efforts are not made to give them the halcyon days of the Palace, Comique, etc. He's "out of sight" now.

Elaine Ellison (Miss Georgia Davids) left the World's Fair co. at the close of the engagement here. She had several offers from other parties, but will in all probability accept one from the Duff Opera co. now in Chicago. She left for that city 10-11.

Addie Farrington, who resigned from the City's Fair co. before their engagement here, has accepted an offer from Harlin & Hart's Later On co.

Cora Marceau, who wrote a play called For Russia, produced here at the Grand Opera House last Spring by local talent, has accepted an offer from Ray Haskell, who is playing Little Cinders, and will leave to join that co. in a few days.

W. G. Smyth, the prosperous manager of The Burglar co., made a flying visit to his home here, 10-11.

LOUISVILLE.

Stuart Robson in The Henrietta is drawing crowded houses at Macanay's. The Wife and The Corsair week of 10-11.

At the Temple Out of Sight was presented 10-11. John T. Magee and the LaVerde Sisters have ample opportunity for the display of their specialties. The piece is a fair type of its kind, neither very good nor the reverse. The Macanay Opera co. will fill out the remainder of the week in Cleveland and The Seven Swabians. Barry and Fay next.

The Private Secretary at Harris' with R. I. Dusen in the leading role is attracting large business.

At the New Buck the London Gaiety Girls is filling the house to the doors. A first-class variety bill is offered. The London contingent is out in full force at every performance.

J. K. Emmet's dog "Pundimmon" was sick during the theatre's engagement at Macanay's. John A. Stratton's "Fido" made its debut in Fritz in a Mad House, and barring natural stage fright, acquitted itself well. The next move will be for Mr. Stratton to have a play written around "Fido."

Stuart Robson is building high hopes of success for his new plays. In speaking of play-writing he uttered the following: "I would rather have the judgment of Joseph Jefferson on a play than that of any man living."

Walter Mathews, Louisville's ambitious young actor, was in town several days, after an experience with a co. that went to pieces somewhere in the Southwest. He has gone out with the Woman Against Woman co., which recently appeared at Harris', playing the leading male part.

William M. Hull has returned to the city, and is again engaged in newspaper work. His advice is that Julia Marlowe's health is such that she will probably not play again this season.

The Commercial is publishing a series of interesting reminiscences of the career of W. H. Crane, written by himself. Manager Macanay has hanging in the lobby at Macanay's a picture of a group of members of the Holman Opera co., taken years ago. Mr. Crane and Charles H. Drew were members of that organization.

Mr. Crane was the buffo, and Mr. Drew was the tenor. J. COOK, EDITOR.

PITTSBURG.

The Great Metropolis did a fair business at the Grand Opera House during the week ending 10-11. Harlan's Superba 10-11.

The Bottom of the Sea did a good business at the Byron Theatre week ending 10-11. White Slave 10-11. Hyde's Star Specialty co. drew crowds nightly to the Academy of Music. Howard's Burlesque co. next.

Woman Against Woman pleased very large audiences week ending 10-11. Bennett Moulton Opera co. in repertoire 10-11.

The Duquesne Theatre is rapidly nearing completion, and everything points favorably to the opening of that house early in December.

KANSAS CITY.

Frank Daniels in Little Puck amused good-sized houses week of 10-11.

The Charity Ball found favor with good audiences last week at the Grills. The company presenting it was a good one, and gave a fine performance.

The engagement of the Duff Opera co. at the Warner Grand week of Oct. 27 was a very unusual one. The co. was competent, but as old operators, were given the public did not seem inclined to patronize them. Last week King's World's Fair had only a fair run. While there are some good individual features in the performance, on the whole, the play is commonplace. This week Dixey Williams & Co.'s company gave a good vaudeville performance at the Ninth Street last week, and had good patronage throughout the week.

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JERSEY CITY.

The English melodrama, My Jack, was presented at the Academy of Music week of 10-11. Concluding the political excitement, the engagement was prosperous. The title role was well sustained by Walter Sandford, and the remainder of the cast was capable. Shenandoah week of 10-11.

CLEVELAND.

Katanka at the Lyceum to good business week of 10-11. Charles W. Ravel, the clown, did excellent work. My Aunt Bridget 10-11.

Large houses greeted Harlan's Superba at the Opera House week of 10-11. Sol Smith Russell in A Poor Relation 10-11.

A Cold Day had full houses all the week at the Star. City Club Burlesque 10-11.

Siberia drew largely at Jacobs'. N. S. Wood 10-11.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE CITY OPERA HOUSE: Marjorie Clarke to small audience.

ANNISTON: NOBLE STREET THEATRE: Edward R. Maxwell and co. in A Fair Rebel to fair business.

DECATUR: ECHOLS OPERA HOUSE: Fatti Ross in her new play, Imp. to the largest and most appreciative audience of the season 10-11.

MOBILE: MOBILE THEATRE: The Warle-Bowers co. merits the best of patronage but business here was poor. William Redmond 10-11, a presented Hermine and The Bulls to light business.

ARKANSAS.

FORT SMITH: GRAND OPERA HOUSE: Mattie Vickers to a fair house.

LITTLE ROCK: CAPITAL THEATRE: Looking to fair business for two nights ending 10-11.

CALIFORNIA.

SAN BERNARDINO: GRAND OPERA HOUSE: Cleveland's Colored Minstrels to packed houses 4, 5.

COLORADO.

DENVER: TAYLOR H. E. Dixey is said to have averaged \$500 to \$600 nightly during his engagement here. Secret Ages was the big card. It is finely staged, and Dixey has a "trot" part. Crystal Slipper opened 10-11 to a packed house. New Broadway: The week closing 10-11 was a fair success with Herrmann's co. as the attraction. The Transatlantic's programme contains many meritorious features, the most notable of which is Holloway in his ladder act. The acrobatic feats are first class, and the singing and dancing very fair. A Trip to Chinatown opened 10-11 to a large audience. Williams and Kelly in Von and Inest. PHOENIX STREET THEATRE: Newton Beers did a light business week ending 10-11 with London, Enoch Arden and Louis XI. Goodyear, Elitch and Schilling's Minstrels opened 10-11 a fair house, which would have been crowded had not the counter attractions possessed such immense drawing powers.

Mr. Elitch has fitted up the troupe in excellent shape, and after a tour of the State it goes to the Northwest. ITEMS: I wonder why it is that Herrmann continues to keep that tiresome individual, Bert Enden, on his payroll? He acts as even more stupid this season than last. The veteran P. T. Barnum is still visiting his daughter, Mrs. Buchtel. He is said to have invested \$200,000 in Denver realty.

Manager McCourt has leased the new theatre in Pueblo for five years. This makes fourteen theatres in his Silver Circuit. Edwin Fox started his professional career in Denver in the halcyon days of the Palace, Comique, etc. He's "out of sight" now.

LEADVILLE: TAYLOR OPERA HOUSE: A Trip to Chinatown to S. R. O. Harry Comar ran old Leadville favorite, and the receipt of several bouquets.

CONNECTICUT.

NEW LONDON: LYCEUM THEATRE: Annie Ward Tiffany in The Step-Daughter 10-11, and play good.

NEW HAVEN: PROCTOR'S OPERA HOUSE: Ivy Leaf matinee and evening 10-11 to good business. Fanny Davenport in Fedora at advanced prices to a full house 4.

NEW BRITAIN: OPERA HOUSE: Thomas E. Shear for three nights ending 10-11 to fair business.

MIDDLETOWN: M. DONOVAN OPERA HOUSE: Belmont Choir to a small audience; election night. Dear Little Shamrock 10-

ser, German girl, Maxine May, and Society lady. Her German specialty was very good. Frank Dwyer, the comedian of the co., is excellent. Little East Fauntleroy to a fair house.

ROCKFORD—Opera House: Sold Pasha; small house. Rantford's Pathfinders week of 3 to good business.

ELGIN—De Bois Opera House: The California Opera co. gave Sold Pasha to light business. **OTAWA**—Sawwood's Opera House: Stetson's tale Pasha; last week Manager J. H. Thompson's two performances, fair business. Beach and Bowers Minstrels; good business.

QUINCY—Opera House: The Lyceum Theatre co. in The Charity Ball to a packed house.

SPRINGFIELD—Chatterbox Opera House: Mr. Barnes of New York was greeted by quite an enthusiastic audience, although not a large one.

INDIANA

ELKHART—Burke Opera House: Holden Comedy co. week ending 1 to fair business. Gilmore's Band a good business.

CONNEERSVILLE—Andrews Theatre: Barlow Brothers Minstrels to a large house.

LAFAYETTE—Grand Opera House: Patricia in A Midnight Call to small business.

FORT WAYNE—Masonic Temple: Hamilton's Superiors for three nights to large houses. It is better than Fantasma and will prove a drawing card. Last week Manager J. H. Thompson's of the Temple was taken suddenly ill and he is now recovering. He is much better now, and will recover.

ANDERSON—Hovey Music Hall: Black Cross a fair business. The McDaniel Opera co. gave Clover to S. R. O. J. H. Thompson, Manager Cole, has the thanks of our theatergoers for his attention this season, which are the best on the road.

RICHTON—Phillips Opera House: The McDaniel Opera co. in Clover to a large audience.

COLUMBUS—Carmichael Theatre: Having the West to a large and appreciative audience. The play gave excellent satisfaction. Most of the specialties received accolades. Miss Stillman's Spanish dance made a great hit. J. H. Thompson, of this city, joined the Draying the World on stage manager. William Schur gave up his position at the Grand in Indianapolis to resume his place as leader of Crump's orchestra.

SOUTH BEND—Scott Opera House: The Lehigh to a good house.

EVANSVILLE—The Grand: By far the best attraction of the season was presented by Stuart Robinson in The Henrietta to S. R. O.

IOWA

DAVENPORT—Burke Opera House: Prof. Bartholomew's Equine Paradox week of 3 to 5. Turner Grand Opera House: Charles Gardner in Fatherland to good business.

OTTUMWA—Grand Opera House: Hamilton's new Fantasma; crowded house.

OSKAHOOGA—Masonic Opera House: Rita Kendall in A Pair of Kids a pleased a good-sized audience.

BOONE—Phelps Opera House: May Beattie co. opened to good business.

BURLINGTON—Grand Opera House: Charles A. Gardner in Fatherland; large business. Hamilton's Fantasma drew good houses.

DES MOINES—Foster Opera House: Signor Ritz did not fill his dates. A Grand Opera House: Hamilton's Fantasma, large business.

CANTAL CITY—Opera House: Chicago Comedy co. opened week of 3 to good business.

DUBUQUE—Grand Opera House: The Pearl of Peru co. to fair business. L. H. Thompson Opera House: Running Wild to good business.

COUNCIL BLUFFS—Bourne Opera House: The Rose Hill Folly co. to good business.

KANSAS

LEAVENWORTH—Crawford's Opera House: Gus Williams and John T. Kelly in their new play, U and I, deserved a much larger house than greeted them, but as it was the night before election, the political meetings had the call.

LAWRENCE—Bourne's Opera House: One of the most enjoyable engagements of the season was that of Alexander Selmi in Don Cesar de Bazan. Business good. Dixey to a good house.

ATCHISON—Phelps Opera House: Gus Williams and John T. Kelly in U and I drew a good house.

KENTUCKY

NE STERLING—Grand Opera House: Held by the Enemy; full house.

MIDDLEBOROUGH—Opera House: Rita Kendall's Comedy co. drew crowded houses for a week.

GEORGETOWN—Barlow's Opera House: Little Nugget co. gave an excellent performance to a well pleased audience.

BOWLING GREEN—Foster's Opera House: Bart Shoppert's Minstrels; good business. Little Nugget Comedy co. a good house.

LOUISIANA

SHREVEPORT—Cleveland's Magnificent Minstrels; packed house.

MAINE

PORTLAND—Loring's Theatre: Kelly and Wood's Vaudeville co. did a good business four nights ending 3. Loring's trained cats gave a remarkable exhibition. The skit dancing was gracefully done, and Marie Lotus made a great hit and displayed some exquisite gowns. Pat Kelly in a starring appearance fairly took the audience by storm. Uncle Tom's Cabin minus the regulation bull-dogs was as well done as circumstances and the limited ability of the co. would permit. J. J. Korte's co. as Uncle Tom, was good, but the support was not so good. Chase's Hippo: A clever variety co. has been greeted by a succession of good sized houses. The minsters are well patronized and the bills changed twice a week. J. H. Thompson's sale of the Stanley lecture in January has been large at \$100 and \$500. I wish to acknowledge courtesies extended me by Manager Loring during a recent trip to the Hub. The new furniture for the manager's private office arrived, and makes a handsome display. The Dramatic Mirror has the call to order all the other so-called dramatic papers. The new scenery makes a vast improvement to the appearance of the Theatre. Loring's Stock co. in Monte Cristo and Streets of New York are the Thanksgiving week attraction.

RANDOLPH—Opera House: Hands Across the Sea to good business. J. J. Korte's Hippo: A clever variety co. has been greeted by a succession of good sized houses. The minsters are well patronized and the bills changed twice a week. J. H. Thompson's sale of the Stanley lecture in January has been large at \$100 and \$500. I wish to acknowledge courtesies extended me by Manager Loring during a recent trip to the Hub. The new furniture for the manager's private office arrived, and makes a handsome display. The Dramatic Mirror has the call to order all the other so-called dramatic papers. The new scenery makes a vast improvement to the appearance of the Theatre. Loring's Stock co. in Monte Cristo and Streets of New York are the Thanksgiving week attraction.

MASSACHUSETTS

BROCKTON—City Theatre: Charles E. Turner in Stanzas O'Brien gave a good performance to fair business. The Silent Partner had a light house.

ANDOVER—Louis J. Barrett, a brother of Lawrence, joined the Josephine Cameron co. in this city. Mr. Barrett will act as stage manager. Julia Marlowe, Katie Pugh and The Old Homestead road co. have cancelled their dates.

CHILLMARK—Allen Wightman presented Our German Card to a small audience. Spider and Fly to the capacity of the house.

SALISBURY—Mechanics Hall: George C. Staley in A Royal Pass, highly pleased audience. Charles McCarthy in One of the Braves to the largest house so far this season.

TAUNTON—Music Hall: Our German Card, a small house. Bunch and Collier co. in The Blue and the Grey; fair-sized audience. Mr. G. Barlow to a good house.

WATERBURY—Opera House: Hamilton's new Fantasma; crowded house.

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CAMERON—A Silent Partner 4. Charles Verney 3; all poor houses. **LIBERTY THEATRE**: Variety and comedy; fair houses.

FITCHBURG—Whitney's Opera House: Fredrick Hinton in Jim to fair business.

FALL RIVER—Academy of Music: James B. Mackie in Grimes' Cellar Door to a large and pleased audience. Charles Erin Verney drew fairly 4 in Stanzas O'Brien. Thomas E. Murray in The Silent Partner to large business. Mr. Murray gives much satisfaction in the title role.

SOUTH FRAMINGHAM—Elmwood Opera House: Simpson's Vaudeville to a small house. Personal: Everett C. Kea, formerly the Mirror correspondent in this city, is a member of the Amphitheatre of Boston, and took part in their recent production of The Colleen Bawn in the Hub.

HAVERHILL—Academy of Music: Spider and Fly to a large house. 3. Mera week of 3 to good business at every performance.

LOWELL—Opera House: Spider and Fly had a very good house. 3. Mera week of 3 to good business at every performance.

MUSIC HALL: Lucky Ranch, with James and Alice Keene and Max Freeman in the leading roles, filled the house work of 3. The following specialty people also appeared: Wythe and Sanford, La Cide Brothers and Armand and Raymond. J. H. Thompson's Joseph Smith is rewriting The Nabobs for Henshaw and Ten Brock, and is also brightening up the lines of Time Will Tell. Lydia Thompson's co. commenced rehearsals here.

LYNN—Lynn Theatre: Honest Hearts and Welling Hopes with Doreen Harrison and John L. Sullivan Oct. 10 to S. R. O. Josephine Cameron in Forget Me Not and Cattle 3; to rather light business. Nellie Mae Robinson, a petite and winsome little actress, residing in this city, was seen to advantage in the character of Alice Verney.

AMESBURY—Opera House: Maud Banks in Joan of Arc to a large house; fine performance.

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SENIOR BILL: Oklahoma, Ok., Nov. 15, Fairfield
 14, Mt Pleasant 15, Ottumwa 17, 18, Osceola 20,
 Creston 21, Clarinda 22, Shenandoah 24, Red Oak
 25, Atlantic 26, 27, Blair, Neb., 28, Mo Valley, Ia.
 29.
 W. W. DAVISON: Sackett's Harbor, N. Y., Nov. 12, 13
 Louisville 14, 15, Fort Lynden 17, 18, Booneville 19,
 20.
 * * * The rates for "Open Time" in THE DRAMATIC MIR-
 ROR are: (the announcement one date), 50 cents; for each ad-
 ditional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME.

The Following Dates are Offered
to Traveling Managers.
Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, Nov.
 28, 21, 22. Dec. 15, 16, 17. Jan. 19, 20,
 21.
ANDERSON, IND.—Doxey Music Hall
 Christmas.
ALBION, N. Y.—New Grand Opera House,
 after Nov. 20.
BEAVER FALLS, PA.—Sixth Avenue Thea-
 tre, Christmas and New Years.
BUFFALO, N. Y.—Corinne Lyceum, Nov. 10,
 11, 12. Dec. 4, 5, 6-18, 19, 20.
BUFFALO.—Court Street Theatre, March 23.
 May 11-25.
CLEVELAND.—Jacobs' Theatre, May 18 and
 after.
CHICAGO.—Alhambra, Jan. 18. April 26.
 May 10-24 and after.
CHICAGO.—Clark Street Theatre, Nov. 23-
 30. Dec. 11. Feb. 1. March 15-22-29.
 April 26. May 3-10.
CHICAGO.—Academy of Music, Nov. 16-30
 Matinee. Dec. 7. Jan. 11. May 3-10-17.
DULUTH, MINN.—New Lyceum Theatre,
 open time after March 1.
ENGLEWOOD, CHICAGO.—Timmerman's
 Grand Opera House, Thanksgiving and
 December.
HOBOKEN, N. J.—Jacobs' Theatre, Dec. 1, 2,
 3, 4, 5, 6-18, 19, 20, 21, 22, 23, 24. Jan.
 8, 9, 10-26, 27, 28.
HAZLETON, PA.—Broad Street Opera House,
 weeks of Nov. 24, and Dec. 2.
KOKOMO, IND.—Opera House, Thanksgiving.
KENDALVILLE, IND.—Spencer Opera House,
 Holiday and other dates wanted.
MILWAUKEE.—Standard Theatre, Weeks
 Nov. 30, Dec. 7, 28.
MONTREAL.—Jacobs' Theatre, weeks Oct.
 27 and Feb. 16.
MEMPHIS, TENN.—Grand Opera House,
 Nov. 27, 28, 29 and Dec. 25, 26, and 27.
NEW YORK.—Jacobs' Theatre, March 2, April
 27, May 4-18 and after.
NEWARK, N. J.—Jacobs' Theatre, Dec. 18,
 19, 20. April 13, week.
NORFOLK, VA.—Lewis Opera House—Open
 time.
OMAHA, NEB.—Coliseum, after Dec. 6.
PATERSON, N. J.—Jacobs' Opera House
 Dec. 1, 2, 3-15, 16, 17-22, 23, 24.
PHILADELPHIA, PA.—Continental, Jan. 19
 26. Feb. 2. March 23, all after.
PARIS, KY.—New Grand Opera House, Open
 Time after Dec. 1.
PLAINFIELD, N. J.—Amphion Hall, New
 Year's week.
ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5,
 6, 7-16, 17, 18, 19, 20, 21.
ROANOKE, VA.—Opera House, Nov. 27 and
 March 30.
ROCHESTER, N. Y.—Academy, Nov. 17, 22
 Feb. 2, 7.
SYRACUSE, N. Y.—Jacobs' Theatre, Nov. 3
 Dec. 29, 30, 31. Jan. 19, 20, 21.
STREATOR, ILL.—Plumb Opera House, Oct.
 20, Nov. 27 and Dec. 25.
SPRINGFIELD, MASS.—Gilmore's Opera
 House, Nov. 27.
TORONTO.—Jacobs' Theatre, weeks Nov. 1
 and March 2.
WESTFIELD, MASS.—Nov. 27, Dec, Feb, and
 March open.

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Dr. Charles L. Howard, manager. Season opened Oct. 27.

Ed. J. Powell,	Gertrude Norman,
Roland J. Tavelure,	Bertha Livingston,
W. A. Warren,	George Lamarens,
Joseph Williamson,	Frankie Booth,
R. Harper,	Little Etie Jones,
Herbert Jones,	Lottie J. Howard,
T. S. Stebbins,	W. H. Stebbins,

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L. L. Tilden, manager; H. J. Crooks, advance agent. Now playing.

M. P. Haynes,	Alice F. Herbtel,
W. R. Aamold,	Effie E. Carr,
	Oliver Barry,

CHARLES FROHMAN STOCK CO.

Charles Frohman, manager. Now playing.

Frederick De Belleville,	Sidney Armstrong,
William Morris,	Maudie Adams,
Orin Johnson,	Kellette Tyler,
Frank Mordant,	Etta Hawkins,
R. A. Roberts,	Annie Adams,
M. A. Kennedy,	Lillian Chantore,
T. C. Valentine,	Winona Shannon,
J. C. Buckstone,	Leslie Allen,

FANNY DAVENPORT.

Marcus Meyer, manager; A. McKenzie, business manager.

Melbourne McDowell,	Fanny Davenport,
Theodore Roberts,	Clyde Harrow,
William Flynn,	Blanche Montton,
Frank Lammend, Sr.,	Edna Frohawk,
S. Hollingshead,	Thalia Demfrest,
S. Mills,	Walter Reeves,
F. S. Stephany,	Paul Vernon,
S. Wallace,	William Skyle,

FROST AND FANSHAW CO.

Frost and Fanshawe, managers. Now playing.

A. L. Fanshawe,	Edith Herrington,
A. G. Harrington,	E. M. Tilton,
Lester Franklin,	Ellie Osgood,
W. T. Bennett,	Marion Lewis,
Ward Kennette,	Baby Olive,
Frank Rensselaer,	Lewis Southerland,
Frank Arthur,	

FAUST AND MARGUERITE.

Charles F. Weber, manager; W. E. Flack, advance agent; James C. Kenny, musical director. Now playing.

I. B. Roberts,	Marie Sailer,
Willard B. Wright,	Mary Weber,
Horace Clinton,	Nathalie Churchill,
John Saunders,	Maud Hunter,
John W. Kingsley,	Ethel Langdon,
Tom Harvey,	R. Piersol,
Joseph Wright Hooker,	

HAMMERSTEIN'S OPERA CO.

Oscar Hammerstein, manager; Gustav Hinrich, musical director. Now playing.

August Montegriffo,	Charlotte Walker,
Henry Koeke,	Minnie Landon,
Nicola Gorskiv,	May Kessler,
P. Taglinpicta,	Clara Poole,
Reynold Marzan,	Adele Strauss,
Thomas Guise,	Cora Collini,
W. H. Clouse,	Frank Pierson,

IDA VAN CORTLAND.

Tavernier Brothers, proprietors; Fred Felton, business manager; Joseph E. Tavernier, advance agent. Now playing.

W. J. Butler,	Ida Van Cortland,
Albert Tavernier,	Annie Kerr,
John V. Melton,	Bellie Bardell,
James A. Nunn,	Oliver White,
J. A. Harbrette,	Roy Thayer,
George London,	

ISABEL MORRIS.

J. F. Burrill, manager; Charles H. Keeshin, advance agent. Now playing.

Charles Steedman,	Isabel Morris,
Thomas Ricketts,	Carrie Reynolds,
Daniel Williams,	Tellula Evans,
W. H. Lewis,	Kate Chester,
Leighton Baker,	

MAUDE ATKINSON.

F. Schuchert, manager; Joseph R. Pope, business manager. Now playing.

R. J. Johnston,	Maude Atkinson,
Fred Schuchert,	Belle Clifton,
Howard Thompson,	Carrie Lakin,
Weron B. Violet,	Ella Francis,
Walter Matthews,	

McARTHUR'S MISHAPS.

Charles E. Rice, manager; Joe M. Kennedy, advance agent; George A. Crump, stage manager; Frank Spert, musical director. Now playing.

Barney Peterson,	Lizzie Daly,
Charles H. Gorman,	Lizzie Conway,
George A. Crump,	Carrie Behr,
Daniel Keating,	May H. Montford,
James F. Callahan,	Vinie Daly,
Edward A. Begley,	Ronda Florence,
R. E. Callahan,	Marion Vinton,

MAUDE BANKS.

Griffin and Wilson, managers; Fred P. Wilson, advance agent; Thomas Chapman, stage manager; Professor Grismer, musical director. Now playing.

H. Vivian Osborne,	Maude Banks,
Charles Merritt,	Christine Seitz,
Paul Canewine,	Lillian Desmell,
George Pannockfort,	Albert Vivoda,
Thomas Chapman,	Harry Harford,
Olivier Mantel,	Edward J. Moran,

REUBEN CLUE.

Wm. H. McLain, manager; Fred T. Smiley, business manager; G. E. Gafery, advance agent; H. E. Becker, musical director. Now playing.

Willis E. Abers,	Marie Delano,
Frank G. Ireson,	Cara Belmont,
F. R. Foster,	Lola Sutherland,
T. F. Badger,	J. J. Dougherty,
D. J. McDonald,	

STANDARD THEATRE CO.

David J. Ramage, manager; Charles P. Price, stage manager. Now playing.

Edwin Brink,	Sadie Farley,
John D. Gorman,	Dora Lombard,
John W. Barry,	Joan Martin,
Martin R. Hugs,	Jessie Brink,
James J. Walls,	Mamie Price,

THE WITCH.

Gustave Frohman, manager; Charles Jehtinger, business manager; Oliver Jorgensen, advance agent; James Kelly, stage manager. Opens at Bridgeport, Conn., Nov. 10.

A. Delwyn,	Marie Hubert Frohman,
Shepherd Barnes,	Mrs. E. M. Post,
James Kelly,	Marion Short,
J. Edwin Brown,	Viola Whitcomb,
Robert G. Jenkins,	Alice Brown,
Franklin Garland,	Vivian Ogden,
Samuel Clarke,	Little Elma,
R. Satterlee,	Howard West,
Lon Thompson,	Mark Mason,
Lindsay Strong,	Ralph Ellis,
Len Howard,	James Horton,
R. B. Shepard,	Samuel Paston,
H. L. Wood,	H. West,
Frank Wilson,	

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H. W. Williams and James E. Orr, proprietors; William P. Fav, advance agent. Now playing.

Two American Mads,	Annie Wilmoth,
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Lewler and Thornton,	Sisters Coyne,
Lavand and Henry,	Katchawana & Ouma,
Sharon and Nelson,	Brothers Welna,
George Deibel,	The Continental Four,

LETTER TO THE EDITOR.

MISS SWANSTON'S POSITION.

BROOKLYN, Nov. 9, 1890.

To the Editor of the Dramatic Mirror:

SIR—After reading Merian Reid Corry's letter in last week's issue of THE MIRROR, I feel that consideration for the public, who ought always to know as near the truth as possible, demands that I should answer.

I do not mean to enter into any discussion in regard to the lady's statement on any point except the one in which she asserts that she played the leading female role in the Tommy Russell Prince and Pan-per company.

I was the leading woman in that organization playing the part assumed by Annie Mayer in Mrs. Richardson's version to which fact the management and other members of the company can testify.

In how far I succeeded in filling the requirements of my position, I leave entirely to the judgment of those who may have seen my work. The recognition tendered my little effort by fellow artists, my managers and the press was most gratifying.

Very respectfully yours,

VELMA SWANSTON.

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D. S. VERNON, Business Manager.

Miss Emily Rigi

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